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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

SUMMER 1985 — *A supplement to the Moravian Music Journal* — VOL. I, NO. 1

A Word From the Editor

Welcome to our NEWSLETTER, a new publication of the Moravian Music Foundation. We hope this new addition will fill a gap in our communication with you, the friends and supporters of the Foundation and Moravian music.

In the past the *Moravian Music Journal,* our major quarterly publication, has had to do double duty. Foremost, it has been a vehicle for the publication of scholarly articles and research. But it has also been asked to be less formal just to keep you abreast of news of the Foundation and Moravian music in general, with performances, correspondence, and announcements.

With our NEWSLETTER, we feel we can keep you in better touch with us. The NEWSLETTER will be published twice yearly, summer and winter, and will tell you of news from Foundation headquarters, activities of our director and staff, performances of Moravian music, upcoming events, and correspondence from you and others who are interested in Moravian music.

I like to think of our NEWSLETTER as a newsy supplement to the more formal *Moravian Music Journal,* which will continue publication twice a year, spring and fall, to save costs. In the *Journal* you will continue to find the meat of our research purposes: articles devoted to the history of Moravian music and its creators.

One department which will appear in both the *Journal* and the NEWSLETTER will be "Hymn of the Month," by Mark Van Herr.

We hope you will like our new setup and that with both the *Journal* and the NEWSLETTER we can better serve you and your interest in Moravian music. — Richard W. Starbuck

"What Do You Really Do?"

This question keeps cropping up to me as director of the Moravian Music Foundation. It is asked not only by strangers but also by friends, by Moravians, by supporters, by visitors. Perhaps a good many of you reading these lines wonder, too: What does the director do? What is the MMF really about? I will attempt to explain what we do in the form of an imaginary dialogue between myself (D) and a visitor (V).

V—Tell me. What do you really do as director? I know of the existence of the Moravian Music Foundtion but I have no clear idea of what it is. I guess it is yet another Moravian institution and it has to do with music. Beyond that, I know nothing at all. Can you tell me? What do you as the director do?

D—I do a great many things and perhaps I try to do too many. Some things I cannot avoid doing—answering mail, coordinating administrative activities, supervising staff, planning and preparing concerts, making myself available for interviews, for fund raising, for public relations, and many other things. I prefer to think of those as secondary. They have to be done and I do them. I hope I do them satisfactorily. My real job, the most important one and the one for which I must save my best energies, is research and editing. It requires scholarship, thorough musicianship, and knowledge of languages. That is my real job, the job for which I was chosen.

V—How does that work?

D—Let me make this comparison: Our collection of old Moravian music manuscripts at the Moravian Music Foundation is like a buried treasure, and I am like a miner or prospector.

V—But I thought the music was all there and there was no need to go looking for it.

D—Yes and no. Yes, the music is all there, but I must still sift through hundreds and hundreds of hand-written pages and make a choice of what I should work on and what I should wait with.

V—So you have to make a choice first?

D—Yes. I must make a choice. I can only do so much; therefore, I must decide what I should work on first.

V—How do you make your choice?

D—I read through a great amount of music. As a trained musician and conductor, I can look at a page of music and hear it in my head exactly as it would sound. I also read the song text (which is mostly in old German script), and as I hear and understand the words and music, I form an opinion about the piece. At that point, I write notes to myself, and I begin to make a list of works which I think I should begin to "mine."

V—Do you go by your own taste, your own likes and dislikes?

D—Absolutely. I can tell excellent from good from less good. When a piece "turns me on," then I know I have hit "paydirt" and I itch to start digging right there and then and to mine that work.

V—What guarantee have you that your choice is good?

D—Only this one: My training and my many years of experience are my safeguards. Experience has also taught me to distinguish between what is practical and what is not. I must, in my search, strike a healthy balance between what should be mined for its own artistic merits and what should be mined for its practical value: I must bring out music that is easily performable by most church groups, not just "great" works that are too big or complex to be done routinely.

V—I can see why you are comparing yourself to a prospector.

D—But I have to be more than a prospector. Having hit paydirt, I must turn into a miner and know how to bring the precious stone out of the ground and present it to the world. But even that isn't enough.

V—I don't understand.

D—The work I find would be of little use if I just copied it and published it. Two and one half centuries ago music was notated somewhat differently than now. I must transcribe what I find into a form that is readable today.

V—Is that all?

D—No. I must often adapt the work I find. If it was written for voice and orchestra, I must reduce the orchestra part for keyboard so that organists can play it. I must make many editori-

al remarks that will help in a modern performance, while preserving the authentic style of the piece. I must thus suggest tempo, dynamics, phrasing, and many other things that are needed for performance.

V—What about the language problem?

D—That is usually the last but also the greatest problem I must solve. We want to sing the music in English, but it was written in German. It is part of my job to sweat and labor (it is always a very difficult task) to come up with a good English sung version: one that doesn't sound like a translation but sounds as if it had been felt in English from the start.

V—I now begin to see what you are really doing. I find it very interesting.

D—And so do I. I am, in short, prospector, miner, and at the end, jeweler. I start with a simple search, and I end with a finished and polished jewel, handsomely mounted and ready to be worn. It is very rewarding when it is finished, but it can be exasperating in the process.

V—Why?

D—Because to understand what I am doing, I must also know all I can know about the composer, about the occasion for which the work was written, about the kind of service for which it was used, about the source of themes or texts used by the composer. This requires painstaking research which may take days or weeks to trace the source of one single chorale used then but no longer used now. Things like that.

V—Fascinating. Do you enjoy this?

D—I love it. I admit that sometimes I think myself a fool for working so stubbornly on perfecting just one word—sometimes one syllable—but there is no other way. Things have to be right, *just* right: right alone isn't enough. Things have to work and work well—work well for the average choir. At the same time, it has to be scholarly enough to be used reliably by other researchers. There lies the challenge. When I succeed, I am happy.

V—Otherwise?

D—Back to the drawing board.

— K. K.

Moravian Music Sunday, 1985

Compiled by Mildred Cline

Moravian Music Sunday last February 17 celebrated the 300th anniversary of the birth of George Frederick Handel and acknowledged Moravians' long love and respect for his music. A number of churches presented special music for the occasion that Sunday:

BETHLEHEM, Pa.

Central Moravian Church. Handel, Suite in B-flat, "Who Is Like Unto the Lord Our God," "The Righteous Shall Be Had in Everlasting Remembrance." Herbst, "Listen All Who Enter These Portals."

West Side Moravian Church. Handel, Selections from *Water Music Suite*, "Air" (from 10th Grand Concerto for Strings), "Grand Choeur" (from the oratoria *Joshua*). Barbara Senick, organist and choir director.

COOPERSBURG, Pa.

Coopersburg Moravian Church. Simon Peter, "I Will Be as the Morning Dew." Geisler, "The Lord Is Ruler." Handel, "Sons of Light," Adagio from *Occasional Oratorio*.

DOVER, Ohio

Dover Moravian Church. Gregor, "Praise Ye the Lord, O My Soul." Handel, "Hallelujah, Amen" (from *Judas Maccabaeus*), "Hornpipe" (from *Water Music Suite*), "Thine Is the Glory." Our thanks to Albert Frank for this information.

EMMAUS, Pa.

Emmaus Moravian Church. Gregor, "Glory to God in the Highest." Latrobe, "O Send Out Thy Light and Thy Truth." Geisler, "Praise Ye the Lord." Wolle, "Asleep in Jesus." Stephen Kogut, director of music.

GLENELG, Md.

Glenelg United Methodist Church. Latrobe, Voluntary No. 3 and No. 6, "Holy Lord, Holy Lord." Kroeger, Prelude on "Eden," Voluntary on "Confession." Erbe, Voluntary on "O Lamb of God." Anna Mae Wood, music director.

GREEN BAY, Wis.

East Side Moravian Church. Handel, "Overture" and "Air," Minuet, Largo. Peter, "It Is a Precious Thing." Dale Nyberg, organist and director.

Heritage Hill Moravian Church. A Moravian Chorale Concert at Heritage Hill State Park on February 24, 1985: Rolle, "Lord Jesus Who Didst Redeem Us." Latrobe, "Holy Redeemer, Be Thy Rest Most Glorious." Peter, "Our Dear Lord Jesus Christ," "Glory Be to Him." Gambold, "Who With Weeping Soweth," "Unto Jesus' Cross," "One View, Lord Jesus, of Thy Passion." Handel, Fugue in C Major. Antes, "Who With Weeping Soweth." Gregor, "In Slumber, Peaceful Slumber." Geisler, "Glory to Him." Clare Hounsell, conductor; Phyllis Rossal, organist.

HOPE, Ind.

Hope Moravian Church. G. G. Mueller, "You Are Precious to Him." Guest Organist John T. Hicks also gave a recital that afternoon on the church's new Steiner-Reck organ. Here are the specifications of the organ:

Great		**Pedal**	
Principal	8'	Subbass	16'
Rohrfloete	8'	Principal	8'
Octave	4'	Subbass	8'
Spitzfloete	4'	Choralbass	4'
Spitzfloete	2'	Subbass	4'
Mixture III-V	1-1/3'	Octave	2'
Trumpet	8'	Trumpetbass	16'
Swell		Trumpet	8'
Gedacktpommer	8'	Krummhorn	4'
Gemshorn-Viol	8'	**Couplers**	
Traversfloete	4'	Swell to Great	8'
Gemshorn-Viol	4'	Swell to Pedal	8'
Traversfloete	2'	Great to Pedal	8'
Sesquialtera II		Chimes	
Krummhorn	8'		
Tremulant			

LEAKSVILLE, N.C.

Leaksville Moravian Church. Gregor, "Komm, Heiliger Geist, Herre Gott." Bechler, "O the Blessedness Is Great." Marguerite Kirks, choir director. The children's choir also sang an arrangement of "Jesus Makes My Heart Rejoice." Irene Crowder, director.

LITITZ, Pa.

Lititz Moravian Congregation. Handel, "Praise the Lord" (from *Judas Maccabaeus*), "Thanks Be to Thee," "I Am Jesus' Little Lamb." Also that day on the Tannenberg organ, Dr. Pierce A. Getz performed Handel's Sonata in G Major and *Suite for a Musical Clock*.

NORTHFIELD, Minn.

Northfield Yoked Parish. Handel, "Rejoice Greatly," "He Shall Feed His Flock."

MADISON, Wis.

Glenwood Moravian Church. The church's trombone choir played Reynolds' "A Sacred Suite from 'Der Tod Jesu.'" Also Handel, Selections from *Messiah*. Mike Allsen, director; Genie Burkett, organist.

Lakeview Moravian Church. February 10, 1985: Handel, Three Fugues, "Jesus, Sun of Life, My Saviour." "The Victory." February 17, 1985: Elmore, Chorale Prelude on "Hayn." Clemens, "Almighty God." Bechler, "All-Merciful Saviour." Gambold, "One View, Lord Jesus, of Thy Passion." February 24, 1985: Handel, "Bless Thou the Lord," Largo. Cy Owen, organist and choir director.

RURAL HALL, N.C.

Mizpah Moravian Church. Handel, "Thanks Be to Thee," "Hallelujah Chorus." Antes, "O What a Depth of Love." Carolyn Isom, choir director; Jill Bowen, organist.

WINSTON-SALEM, N.C.

Konnoak Hills Moravian Church. Handel, Air from *Water Music Suite*, "Awake, My Soul," Aria in F Major. Michael, "Hearken, Stay Close to Jesus Christ." Bechler, "O the Blessedness Is Great." Geisler, "The Fruit of the Spirit Is Love." Beth Golden, director of music; Norma Nifong, organist.

Home Moravian Church. Handel, Sonata in E Minor, "Powerful Guardian," "Sing Praise to God," Sonata in C Major (Allegro). Gambold, "Bring Us, O Lord, Closer to Thee." James Basta, director of music; Susan Bates, organist.

Providence Moravian Church. Handel, "And the Glory of the Lord" and "But Who May Abide" from *Messiah*. Jean Harris, choir director; Mildred Cline, organist; Robert Weavil, tenor.

Trinity Moravian Church. Handel, "Thine Is the Glory." Antes, "What Splendid Rays of Truth." Mueller, "Thy Majesty, How Vast It Is." Elmore, "Jesus Makes My Heart Rejoice."

NEWSLETTER, a supplement to the *Moravian Music Journal*, is a publication of the Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, N.C. 27107. Károly Köpe, director; Richard W. Starbuck, editor.

Hymn of the Month

By Mark Van Herr

The Hymns of Isaac Watts, 1674-1748

September 1985

"O God, Our Help in Ages Past," No. 166

This has been called one of the grandest hymns in the whole realm of English hymnody. It is found in practically every hymnal. No other hymn embraces in such moving language the whole scope of history and faith in a God who realizes his purposes through history, and the solidarity of a nation which in times of crisis places its hope in the Eternal.

It is based on Psalm 90: stanza one on verse one, stanza two on verse 17b, stanza three on verse two, stanza four on verse four, and stanza five on verse 14.

The Psalm was written as a result of the death of good King Josiah, who was killed in battle. Following his death, the Hebrew nation was overtaken by the Egyptians. In the past it has been sung on national days of sorrow or rejoicing.

Watts' hymns are not metrical settings of the Psalms, but as is apparent here, they are rather original hymns inspired by the Psalms. In general, they follow the thoughts of the biblical Psalm, but they also contain a great deal of Watts' own theology.

October 1985

"This Is the Day the Lord Hath Made," No. 19

A paraphrase of a portion of the last part of the 118th Psalm, this hymn was orginially titled, "Hosanna, the Lord's Day, or Christ's Resurrection, and Our Salvation."

It utilizes verses 24 through 26 of the scripture's passage.

Although found in the Moravian hymnal under the heading of "Public Worship: Adoration and Praise," it is particularly effective as a Palm Sunday hymn if verses one, three, four and five are used and an effective Easter hymn if verses one, two and five are sung.

Johann Crüger, who composed the tune which is used in this hymn was a personal friend of Paul Gerhardt, the pietistical Lutheran poet, whose hymns are used extensively by the Moravian Church.

Thus there is a connection, musically and spiritually with the Moravian Church in this hymn written by Isaac Watts. In looking at the hymns of Englishman Watts, we see a close relationship with his sense of spirituality and the spirituality of Pietism from which the Renewed Moravian Church in Germany sprang during the 18th century.

November 1985

"To God, the Only Wise," No. 212

This little-known hymn, set to a tune written by an equally little-known Moravian minister is simple in its message: praise of the living Christ, both now and forever more. The images invoked in this hymn are similar to those pictures which appeared on the frontispieces of many 18th century hymnals—that of a mass assembly of people on earth and the angels and saints in heaven, all singing praises to the Saviour, who is represented as the conquering lamb, hovering somewhere between heaven and earth on a cloud of glory.

The headship and lordship of Christ are adequately expressed in this five-stanza hymn which is most appropriate for use at a November 13 celebration.

This hymn does not appear in several major Protestant hymnals of the 20th century, e.g., Lutheran Service Book, the Episcopalian Hymnal 1940, the Hymnal of the Presbyterian Church and Reformed Church. However, this is not the case for the Moravian Church. "To God, the Only Wise" appeared as far back as the Offices of Worship and Hymnal of the Moravian Church, which was the hymnal used in the Moravian Church as the 20th century began.

With the theology of the Moravian Church being so centered on Christ in its approach to the Godhead, this hymn deserves more usage and understanding in the present church. Fortunately it appears in the present 1969 Moravian hymnal.

December 1985

"Joy to the World," No. 82

Perhaps one of the best known of all Christmas hymns, "Joy to the World" is Watts' interpretation of Psalm 98:4, 6b-8,9. There are also reminiscences of Genesis 3:17-18 and Romans 5:20.

Watts has turned the Psalm, which is a song of rejoicing at the marvelous ways in which God has protected and restored His people, into a song of praise for the salvation of God's saints, a salvation that began when God became incarnate in the babe in Bethlehem.

It has become one of the most joyous of Christmas pieces of music, not in the sense of merry-making, but in the deep and solemn realization of what Christ's birth has meant and means to humanity.

Occasionally a tune becomes "married" to a text in an indissolvable union. The tune "Antioch," adapted from one of the works of George Frederick Handel, is just such a piece. As soon as one hears the tune, the words come to mind. Perhaps that is the real reason why this text by Watts has continued to the present day as one of the mainstays in practically every Protestant hymnal.

Performances

Compiled by Mildred Cline

ANTIGUA, West Indies

Spring Gardens Moravian Church. August 19, 1984: The Antigua Conference presented an "Evening of Moravian Music" at the 18th provincial synod of the East West Indies Province of the Moravian Church. Leinbach, "Hosanna." Peter, "Sing, O Ye Heavens," "It Is a Precious Thing." Schulz, "Thou Child Divine." Graun, "Passion Chorale," "Great High Priest." Geisler, "Thou Hast Given Us Bread." Antes, "Go, Congregation, Go," "Surely He Has Borne Our Griefs." Michael, "Hearken, Stay Close to Jesus Christ." Tim O'Reilly, conductor. Elroy Christopher, organist. Helen Goodwin, soloist. The Spring Gardens Brass Choir also played.

BALTIMORE

Faith Presbyterian Church. December 2, 1984: Hagen, "Morning Star." Our thanks to John G. Geist for this information.

BERLIN

Amerika Haus, Collegium Canticum Novum. December 4, 1983: Peter, "Ehre Sei dem Herrn." Herbst, "Gott War in Christo," "Bleibet in Mir." Geisler, "Die Frucht des Geistes Ist Liebe." Michael, Parthia II fur Floete, "Der 103 Psalm." Latrobe, "Wash Me Throughly." Johannes Ullrich, director.

BETHLEHEM, Pa.

Central Moravian Church. September 2, 1984: Naumann, "O Tender Vine Thy Branches." J.D. Grimm, "Lamb of God." November 11, 1984: Herbst, "The Lord Our Mighty Sov'reign." Brian Henkelmann, "What Can We Offer Thee, O Lord." February 24, 1985: Geisler, "Thus Saith the Lord." Monica and Richard Schantz, music directors.

BLUEFIELD, W.Va.

Bland Street United Methodist Church. April 18, 1984: A Holy Week concert of works by Latrobe: Nine Preludes for Organ, Aria for Soprano (edited by Donald M. McCorkle).

BREVARD, N.C.

Brevard College: December 9, 1984, at a candlelight festival: Schulz, "Thou Child Divine." Patricia Robinson, organist, Laura McDowell, harpsichordist.

Also in 1984 the Brevard College Collegiate Singers and Brass Choir presented a Singstunde of American Moravian music: Geisler, "Sing and Rejoice, O Zion," "There Is One God and One Saviour." Herbst, "I Speak of These

Things," "I Will Go in the Strength of the Lord," "It Is a Precious Thing." Hagen, "All the World Shall Sing." Moravian chorales were also used throughout the service. Alex Helsabeck, director of the Collegiate Singers; Laurie McDowell, accompanist; John Upchurch, director of the Brass Choir.

FALMOUTH, Mass.

John Wesley Methodist Church. May 21, 1983: An early Moravian Music concert sponsored by the Falmouth Music Association. Peter, "Sing, O Ye Heavens," "Glory Be to Him," "It Is a Precious Thing," Viola Quintet in D Major, "Lead Me in Thy Truth." Antes, "Go, Congregation, Go," "Our Soul Doth Wait Upon the Lord." Geisler, "Sing and Rejoice, O Zion," "O Thou Our Joy," "This Is the Day That the Lord Created," "Thus Saith the Lord." Kellner, "O Sacred Head, Now Wounded." Latrobe, "Lord of Life, Now Sweetly Slumber." J.D. Grimm, "O Jesus, Show Thy Great Compassion." Michael, "Hearken, Stay Close to Jesus Christ." Gregor, "In Slumber, Peaceful Slumber," "Glory to God in the Highest." Patricia Brown, director. Our thanks to Katharine Rondthaler Woodwell and Cynthia G. Bryden for this information.

GREEN BAY, Wis.

Heritage Hill State Park. December 1, 1984, a "Christmas Past Festival": The Moravian Chorale performed. Leinbach, "Christ the Lord." Schulz, "Thou Child Divine." Peter, "Unto Us a Child Is Born." Michael, "Hail Infant Newborn." The chorale is directed by Clare Hounsell, who also directs the Heritage Hill Silver Cornet Band. The band was organized in 1981 to recreate the brass bands of 1860-1910 for Heritage Hill State Park. The name Silver Cornet is derived from two well-known brass bands in the Green Bay area in the 1870's, the Silver Band, whose leader wore a silver uniform, and the German Cornet Band. Our thanks to June Sattler for this information.

LITITZ, Pa.

Lititz Moravian Congregation. June 1984: Herbst, "Jesus Makes My Heart Rejoice." Belcher, "O the Blessedness Is Great." July 1984: Peter, "Psalm of Joy." J.D. Grimm, "Lamb of God, Thou Shalt Remain Forever." August 1984: Herbst, "Seek Ye His Countenance in All Places," "Lobet den Herrn Alle Seine Heerschaaren." Gregor, "Lobe den Herrn, Meine Seele," "He Is Joseph Your Brother." Bechler, "O the Blessedness Is Great."

September 1984: Geisler, "Blessed the People." Peter, "Der Herr Ist in Seinem Heiligen Tempel." Herbst, "How Blessed They." Freydt, "Ich Danke Dir Ewiglich." Antes, "Go Congregation, Go." October 1984: Herbst, "Seek Ye His Countenance in All Places," "God Was in Jesus," "I Will Go in the Strength of the Lord." Peter, "The Lord Is in His Holy Temple." Freydt, "Ich Danke Dir Ewiglich." J.D. Grimm, Terzetto in E minor. Gregor, "Praise Ye the Lord, O My Soul." Gebhard, "O Speak to Me of Jesus' Sorrow." Bechler, "All-Merciful Saviour," "Praise, Thanksgiving, Glory, Honor." Geisler, "The Fruit of the Spirit Is Love." November 1984: Herbst, "The Lord Our Mighty Sov'reign." Barry L. Sawyer, director, Roger L. Kurtz, organist. Our thanks to Marian Shatto for this information.

LOS ANGELES

Los Angeles Music Center. November 25, 1984: The Moravian Trombone Choir, under the direction of Jeffrey Reynolds, performed for the Los Angeles Philharmonic Association. Music included works by Herbst and Kroeger. Our thanks to Foundation board member Jeffrey Reynolds for this information.

MADISON, Wis.

Heritage Hill Silver Cornet Band. September 3, 1984: Leinbach, "Hosanna." A medley of Moravian hymns.

RURAL HALL, N.C.

Mizpah Moravian Church. October 28, 1984: Gambold, Selections from "Rondo." Mitzie Kimball, organist. February 3, 1985: Antes, "O Lord in Me Fulfill." Carolyn Isom, choir director; Jill Bowen, organist.

TEMPE, Ariz.

First United Methodist Church. April 20, 1984: Rolle, "Lord Jesus, Who Didst Redeem Us." J. D. Grimm, "Lamb of God, Thou Shalt Remain Forever." Michael, "Hearken, Stay Close to Jesus Christ." Peter, "It is a Precious Thing." Simon Peter, "Behold, a Sight." Herbst, "O Sacred Head." Antes, "Go, Congregation, Go."

UPLAND, Ind.

Taylor University. April 16, 1984: A Passion Week lovefeast. J.D. Grimm, "O Jesus show thy great compassion," "For my transgressions," "O what love is here displayed." Antes, "Go, congregation, go." Herbst, "Surely he has borne our sorrows." J. A. P. Schulz, "Maria und Johannes." This was the premiere performance of this edition of "Maria und Johannes," a Passion oratorio, which represented a portion of the doctoral research of Timothy W. Sharp, who conducted. Sharp expressed his thanks to the Moravian Music Foundation at the performance. And our thanks to Sharp for this information.

WINSTON-SALEM, N.C.

Home Moravian Church. May 13, 1984: Rose Siewers Kapp, "The Lord is my Shepherd." Ann Hill, soloist. June 10, 1984: Clemens, Voluntary on "Mercy." Vardell, Andante. June 24, 1984: Bechler, "Praise, Thanksgiving, Glory, Honor." July 8, 1984: Bechler, "All-Merciful Saviour." July 22, 1984: Elmore, "Jesus Makes My Heart Rejoice." Held, "How Shall I Meet My Saviour." August 5, 1984: Boeringer, "With the Lord Begin Thy Task." August 19, 1984: Geisler, "Like As a Father Doth Pity His Children." September 2, 1984: Kellner, "What God Ordains Is Always Right." September 9, 1984: Gregor, "Lord God, Merciful and Gracious." October 14, 1984: Hagen, "All the World Shall Sing His Praise." James Basta, music director; Susan Bates, organist.

Immanuel Moravian Church. October 14, 1984 (72nd anniversary): Gaelic melody "Bunessan" (words by the Rev. C. Daniel Crews), "Joining our voices." Sarah Crews, soloist; Mrs. W. G. Bellany, guest organist.

Pine Chapel Moravian Church. April 1, 1984: among the Moravian works: Gregor, "O Shepherd of Israel." Elmore, Meditation on "Pilgrimage." B. Hutchins, "Trust in the Lord." Charles McIver, organist; Bill Hutchins, director.

THE MORAVIAN MUSIC FOUNDATION
Telephone 919-725-0651
20 Cascade Ave., Winston-Salem NC 27107

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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

WINTER 1985 — *A supplement to the Moravian Music Journal* — VOL. I, NO. 2

President's Column

1986 is a special year in the life of the Moravian Music Foundation! This is the year we reach the milestone of thirty years of research and service. This achievement is made through the generosity of many persons over the years in sharing their time and resources with this unique institution. The remarkable support given to MMF is evidenced by those who are listed in this publication (see pages 2-4). The response to our recent letter listing additional opportunities to assist in MMF work by purchasing certificates for specific items or making second mile contributions was very encouraging. On behalf of the board of trustees, I should like to express our gratitude for your continued help in reaching our goals and objectives. *The loyalty of MMF friends is exceptional.* Thank you very much for sharing in MMF accomplishments. Whether you reside within a one mile or two thousand mile radius of 20 Cascade Avenue, you are a part of what happens here by your ongoing support. Thank you!

— James V. Salzwedel

Come Join Our 30th

To help celebrate its thirtieth anniversary, the Moravian Music Foundation invites you to a series of birthday parties.

The Foundation has planned REJOICE '86, a series of eight events to be held during the year at Moravian centers throughout the United States. These events will be day-long Saturday workshops culminating in evening concert services featuring newly edited works in their first modern performances. Registration for the choirs will be open to all interested in singing and learning together. Károly Köpe, director of the Moravian Music Foundation, will conduct the events.

Further details will be available in each area as the date for each event approaches. Plan to rejoice with us for thirty years of progress in the research, preservation, and perpetuation of the Moravian Church's legacy of music.

The schedule for REJOICE '86 will be:

May 3 in Bethlehem, Pennsylvania
May 10 in Lititz, Pennsylvania
May 17 in New York City
June 7 in Downey, California
September 20 in Green Bay, Wisconsin
September 27 in Madison, Wisconsin
October 11 in Dover, Ohio
October 18 in Winston-Salem, North Carolina

Moravian Music Calendar

1986

Sunday, February 9. Moravian Music Sunday celebrating the 30th anniversary of the Moravian Music Foundation.

Saturday, March 29. 7:30 p.m. at Home Moravian Church in Winston-Salem, N.C. The Great Sabbath concert with James A. Basta conducting anthems by Wolle, S. Peter, Herbst and Gregor and Fauré's *Requiem.*

Friday and Saturday, April 25-26, Lititz, Pa. Spring meeting of the board of trustees of the Moravian Music Foundation.

Friday and Saturday, October 3-4, Winston-Salem, N.C. Fall meeting of the board of trustees of the Moravian Music Foundation.

1987

Sunday-Friday, June 28-July 3, in Edmonton, Alberta, Canada. The Sixteenth Moravian Music Festival.

Preservation Program Is Under Way

By Timothy D. Pyatt

The program to preserve the musical archives housed at Foundation Headquarters formally got under way last March when I was hired as conservator. Funding for the program has been supplied in part by the Winston-Salem Foundation, the John Wesley and Anna Hodgin Hanes Foundation and the James G. Hanes Memorial Fund/Foundation.

This program was started in response to the fact that many of our archival materials show signs of advanced deterioration — largely due to their frequent use by the 18th and 19th century musicians of Salem and to their high acid content. To counter these problems, a plan to stop this deterioration had to be made and acted upon. Fortunately the Foundation has adequate facilities (a climate contolled vault) to house the manuscripts and related imprints. Since temperature, humidity and security are not a problem, the first step of my plan was to take an inventory of the archival holdings.

An inventory of the Foundation's materials allows me to find misshelved items and identify conservation problems such as high acidity, torn pages or broken bindings. The inventory is being accomplished with the aid of an IBM Personal Computer. Using a standard data management program, conservation information is entered into the computer and used to generate in-house work lists and lists of materials that need to be sent to commercial conservation facilities. During the inventory unbound items are placed into acid-free boxes, folders or envelopes. Bound items are jacketed, boxed, dusted and/or dressed with a mixture of neat's-foot oil and lanolin (for leather bindings).

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Fund Drive 1985 Report

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NEWSLETTER, a supplement to the *Moravian Music Journal*, is a publication of the Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, N.C. 27107. Karoly Kope, director; Richard W. Starbuck, editor.

Catalog Presented

A historic event took place in Zeist (Holland) on November 16, 1985. After many years of labor by Mr. R. Tollefsen (American musicologist living in Holland), a complete catalog of all musical materials in the archives of the Moravian congregation in Zeist was publicly presented during festive ceremonies at which the Moravian Music Foundation was represented by its director, K. Köpe. Other invited guests included representatives of the embassies of East Germany and of West Germany, Dr. I. Baldauf of Herrnhut, and representatives from Moravian congregations in Germany. Mr. Tollefsen completed the compilation of the catalog with the assistance of a grant given by the Dutch government to the Rijksarchiv (state archives) of Utrecht where the Zeist collection is now housed. The two-volume catalog (in English) is published by the Rijksarchiv and can also be obtained through the Moravian Music Foundation, Winston-Salem, N.C.

The festivities of presentation of the catalog were held at the Moravian Church of Zeist and they concluded with a concert conducted by Mr. B.van den Bosch, choir director at Zeist, with the participation of the Zeist church choir and the Leiden Symphony Orchestra. The works performed were edited from the Zeist archives, with the exception of the Geisler anthem (edited from the archives of the Moravian Music Foundation). The works were prepared for performance by Messrs. Tollefsen and van den Bosch. All three anthems were sung in German.

Here is the program:

1. Concerto for oboe and orchestra
   Paul Wranitzky
   Soloist: Bas Prinsen
2. Two compositions for Lent
   a. "Und da alles vollendet war"
   Christian Gregor
   b. "Mein Heiland geht ins Leiden"
   Anonymous
3. Symphony in G
   Carl Philipp Emanuel Bach
4. "Herr, ich habe lieb die Stätte deines Hauses" Christian Gottfried Geisler

– K. K.

Obituary

Robert H. Elmore, organist and music director at Tenth Presbyterian Church in Philadelphia, died last September 22. His ties with Moravian music were numerous.

For 13 years he served as organist and music director at Central Moravian Church in Bethlehem, Pennsylvania. There, he began composing a number of cantatas and organ chorale preludes based on Moravian hymns. Among the most widely performed is "Three Meditative Moments," incorporating the tunes Hayn, Pilgrimage and Worship. His "Fantasia on Moravian Chorales" may have been his last work. It was commissioned by the Delta Omicron International Music Fraternity for performance at its 75th anniversary conference in August 1984 in Cincinnati. His outstanding service in the furtherance of Moravian music earned him the prestigious Award of Merit from the Moravian Music Foundation in 1982.

Born in Ramputnam, India, in 1913, Elmore grew up in Lincoln, Nebraska, and Philadelphia. He began his musical education at the age of 6 and graduated from the University of Pennsylvania with a bachelor of music degree. He held positions as professor of piano and organ at Clarke Conservatory of Music, vice chairman of the department of music at the University of Pennsylvania, and official organist for the Philadelphia Orchestra. Both the Philadelphia Orchestra and the NBC Symphony performed his orchestral and choral compositions. His *It Began at Breakfast* was the first American opera to be televised.

Two of his works, "Three Meditative Moments" and "Children of the Heavenly Father," were performed at Elmore's funeral service on September 26 at Tenth Presbyterian Church, where he had served from 1969 until his death.

Performances *Compiled by Mildred Cline*

BEREA, Ohio

First Congregational United Church of Christ. December 24, 1984: As part of a "Christmas Eve Moravian Carol Service" organist Lawrence W. Hartzell presented selections from his volume entitled The Moravian Liturgical Year. An associate professor of music of the conservatory of music at Baldwin-Wallace College, Hartzell is author of the "Musical Moravian Missionaries" series in the *Moravian Music Journal.*

FORT WORTH, Texas

Northwest Bible Church. May 20, 1984: "Service Music of Jeremias Dencke (1725-1795) Moravian Pastor/Composer." Herrnhut Collection, No. 11:5 [1-7]: "Psalm for March 12, 1766" ("Children of the Lord Who Loves You Well," "O Children of Our God," "Ask About the Days Which Have Passed," "Ye Chosen Ones," "Remember the Ways He's Led," "He Planted You Like a Righteous Seed," and "The Lord Desires to Give You Peace"). Salem Collection, No. 24.1-3: "Blest Be the People," "Come, Draw Near," "Blest Are You, His People." Herrnhut Collection, No. 11:6[A]: "Music from August, 1767" ("This Is the Mercy of God" and "Now Our God! We Thank Thee"). Herrnhut Collection, No. 11:8 [B]: "Several Songs from the Children's Choir Music of 1766" ("Behold! The Abode of God Is with Mankind," "As a Soldier of God," and "I Know Whom I've Believed"). The program was directed by Dr. John D. Jueckstock of the School of Church Music at Southwestern Baptist Theological Seminary in Fort Worth. Jueckstock recently completed a two-volume study entitled *The Complete Works of Jeremias Dencke*. The program for the May 20th concert extends a note of appreciation "to the Moravian Music Foundation, Winston-Salem NC, Dr. James Boeringer, Director, and the Moravian Archives, Bethlehem, PA, Rev. Vernon Nelson, Director, for providing the resource materials for use of the Dencke scores which have been transcribed and edited by John Jueckstock for this performance."

WILLOWDALE, Canada

Royal Ontario Museum Theater. June 1984: As part of a "Georgian Afternoon Series" of concerts, the Toronto Chamber Winds performed Michael's "The Water Ride on the Lehigh" and Haydn's "March From Armida."

Preservation

Continued from Page 1

The majority of repair work is done in-house. Minor repairs can be made on bindings; folded and creased documents are humidified and flattened; paper tears are repaired with wheat paste and Japanese paper (a translucent handmade tissue); badly torn and/or brittle documents are encapsulated (sealed between two sheets of mylar); some spray deacidification is performed.

The greatest problem facing the Foundation's manuscript collections is the acidic ink and paper used to produce many of them. These impurities are slowly consuming many of our manuscripts, leaving holes and crumbled paper. Left untreated, the paper will deteriorate until only dust is left. Fortunately most of the paper/ink acidity can be neutralized by an alkaline spray or bath process, known as deacidification. Most of the Foundation's deacidification work is done by the Northeast Document Conservation Center in Andover, Massachusetts. This center is rated as one of the top facilities of its kind in the country.

With the new year, the Foundation's preservation program will receive some external guidance and expertise. The newly appointed Conservation Advisory Committee will meet semi-annually to review procedures and make recommendations for the future. In addition to myself, the committee will consist of:

Anne Manning (Chair) of Raleigh, N.C., member, MMF Board of Trustees

John LeDoux, archivist, North Carolina School of the Arts, Winston-Salem

Robert Benedetto, archivist, Presbyterian Historical Foundation, Montreat, N.C.

This committee is a welcome addition to our program and we greatly appreciate LeDoux and Benedetto sharing their experience with us. With their help, we can ensure that the Foundation's treasures will last for generations to come.

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Claude K. Deischer initiated the Dorcas Heil Deischer Memorial Fund in memory of his wife, a long-time music teacher and Moravian organist who died in 1984. During her career, Dorcas Deischer served as organist at Emmaus Moravian Church and at First Moravian Church of Philadelphia.

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The Rufus A. Grider Memorial Fund

Dr. Richard D. Claypool established this fund in 1982 to support the publication of his comprehensive catalog of the Bethlehem Philharmonic Collection. The fund will be closed upon publication of the book, which will become the memorial.

Karl & Marie Kroeger

The Thor Johnson Living Tribute Fund

The Thor Johnson Living Tribute Fund was established in 1975 by Marian Johnson Johns. Johnson founded the Moravian Music Festivals in 1950 and was a motivating force in the work of the Foundation from its establishment until his death in 1975. The income is used to finance competitions for the writings of new anthems to be premiered at the Festivals.

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The Margaret Ricksecker Zollar Endowment Fund

Margaret Ricksecker Zollar left a bequest to the Foundation in 1983. Members of her family requested its designation as a fund to which memorial gifts may be applied. The income of the fund is unrestricted.

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The F. P. Stocker Endowment Fund

The F. P. Stocker Endowment Fund was anonymously established in 1979 on the occasion of the honoree's 80th birthday. Dr. Stocker is the only surviving incorporator of the Moravian Music Foundation, of which he is an honorary trustee. Income from the fund is applied to the operating expenses of the institution.

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Hymn of the Month

By Mark Van Herr

April 1986: "The Day of Resurrection" No. 132

For Moravians, Easter is the pinnacle of our church's life, so much so that at times we have been nicknamed "The Easter People." The sunrise service where our faith is expressed in a liturgical creed is the beginning of a day of celebration. It continues into our worship service later in the morning when in our Easter liturgy we joyfully sing the hymn "The Day of Resurrection."

This hymn was written by John of Damascus, a Christian monk who lived in Moslem Palestine during the first part of the 8th century (c. 675-c. 749). His background was of the Greek and not the Latin church. The connection for us in this year of hymn studies is the translation done by Dr. John Mason Neale in 1862. After completing his translations of medieval Latin hymns, he turned his skills to translating hymns of the Greek church. For Moravians, our spiritual ancestors were first converted in Moravia by two priests of the Greek Orthodox Christian Church, Cyrill and Methodius. Only later was the area of Eastern Europe where our church began "adopted" by the Roman Church.

John of Damascus wrote and codified in a musical canon form the important events in the life of Christ. His most famous canon is that which he wrote for Easter, a song of triumph and thanksgiving known as the "Golden Canon." Scholars have termed this piece the most notable and beautiful example of Greek sacred poetry. The hymn for this month is a portion of that sacred canon.

In stanza one we read of the connection between the Jewish Passover and the Christian celebration. For the Jews, Passover, while a serious time, also is a joyous time, as their ancestors were saved from death while slaves in Egypt. The blood of the paschal lamb placed on the doorposts was the sign that saved the firstborn from the Death Angel. For Christians, the blood of Christ on the cross is the sign that saves us from everlasting death (i.e. condemnation) and separation from God.

In stanza two we are asked to envision the actual event in the garden at the time of resurrection. John of Damascus, living in Palestine, may well have had the opportunity to visit the tomb where Christ had been placed. Our vision and our hearing are called into action as we picture anew the Christ coming to each one of us in the present tense, not the past.

In stanza three, we sing with the saints and angels a joyful acclamation of the Saviour's resurrection day.

May 1986: "Come, Holy Ghost, Our Souls Inspire" No. 226

This 9th century Latin hymn is of unknown origin, having been attributed to Charlemagne, St. Ambrose, Gregory the Great and Rhalsanus Maurus. Whoever wrote the hymn, it is of ancient beginnings and yet it is of continuing use within the church today.

It is an intensely personal and emotional prayer calling upon the Holy Spirit to be *here* among us. It uses pleading imperatives like "come," "inspire," "enlighten," "enable," "anoint," and "teach."

Latin Hymns of the Early Church, 4th-14th Centuries

"Come, Holy Ghost" was accompanied in medieval days by the ringing of bells, the burning of incense, and the best vestments. It was used at the consecration of priests, the laying of foundation stones, the consecration of churches and on other notable occasions. In our hymnal it is used at the time of ordination and at the consecration of bishops.

Stanza one pleads that God, who is Creator, would move among us and create certain attitudes and gifts within us. The original called the Spirit, "Creator." The sevenfold gifts are wisdom, light, knowledge, strength, counsel, fear, and godliness, based on Isaiah 11:2. Stanza two includes references to the Comforter (John 15:26), the Fount of Life (John 7:38, 4:14), and the Fire of Love (Luke 3:16). Stanzas three and four are petitions for peace, confidence, courage and knowledge of the Creator and the Saviour.

The music for this hymn is a plainsong chant that was associated with Vespers in the Roman Church. The earliest use of this hymn, both music and text, was at a synod held at Rheims in 1049.

June 1986: "Of the Father's Love Begotten" No. 221

This hymn is a theological testimony to the eternal existence of the Christ — the Son of the Father God. Aurelius Clemens Prudentius (348-413), the author of this hymn, was born in Saragossa, Spain, at a time when the Christian Church had grown so large in Eastern regions that the center of the church was moved from Rome to Constantinople. Most of his life was spent as a magistrate and member of the court. For a time he served in Spain, from where he was called to Rome to serve in the court. At the age of 57 he left public life and became an ascetic who lived a rigorously stringent life. As an ascetic he wrote a great deal of poetry which had as its purpose the glorification of God, the fighting of heresies, and the atonement of his (as he viewed it) lifetime of sin.

"Of the Father's Love Begotten" was adapted from a long poem which described in a poetical form a proper theological understanding of the Christ. Stanza one of the hymn states the eternal existence of Christ, which can be found in the prologue to the Gospel according to John (John 1:1 ff: Jesus is the Creator). Stanza two can be tied to Philippians 2:9-11, where the saints and angels bow down in humble adoration of the Lord and King; both sides, the spiritual and the earthly realms, are to sing his praises. Stanza three tells the earthly and celestial beings what to sing — the orthodox doctrine of the Trinity which was established at the Nicene Council in 325. As one looks at this stanza it is obvious that the focus of the whole hymn is on Christ, his deity and connection with the Father and the Spirit.

This hymn was written in support of the Athanasian view of the deity of Christ. Specifically, Athanasius' view of the union of the Son with the Father was stated in his disputation of the Arian point of view. Arian doctrine stated that Christ was created out of nothing — meaning there was a period of time when Christ did not exist. Athanasius said in response to this: "...whereas God is, He was eternal; since then the Father is ever, His Radiance ever is, which is His Word."

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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

SUMMER 1986 — *A supplement to the Moravian Music Journal* — VOL. II, NO. 1

President's Column

In recent years we have all become more aware of our "roots". We find that as we discover our beginnings, we have a better understanding of our present. MMF is no exception.

I should like to review the original objectives in the founding of MMF so we can gain a greater insight to our purpose and goals. I quote from the incorporation charter (1956) of the Moravian Music Foundation:

The purposes for which the corporation is formed are:

(a) To develop and perpetuate research in the discovery, publication, and distribution of Early American Moravian Music and other such music as is complementary to it.

(b) To acquire by purchase, lease, gift, bequest, or otherwise, copyrights, trademarks, patents, and licenses for the exclusive use of the Foundation and to license or permit others to sell, promote, distribute, copy, publish and otherwise use music, musical instruments and other property of the Foundation or property over which it has custody or control.

(c) To do or have done the following: Record, copy, print, publish, and distribute music, pamphlets, books and other material which the Foundation may own or control.

(d) To assist in the promotion of musical festivals, seminars, recitals, and concerts.

(e) To create and develop an interest in the composition and rendition of religious music.

(f) To encourage and assist in every manner the study of music and the playing of all musical instruments and to assist students in their musical studies by granting scholarships, teaching fellowships or otherwise.

(g) To carry out all or any part of the foregoing objects and purposes as principal, agent or otherwise, either along or in conjunction with any person, firm, association, or other corporations; and in carrying on its business and for the purpose of attaining or furthering any of its objects or purposes, (i) to make, execute, and perform contracts and agreements of any kind or description; provided, that the same shall be not inconsistent with the laws of the State of North Carolina or the United States of America.

(h) To receive personal or real property by bequest, devise, gift, loan or otherwise.

(i) To apply for purchase, or acquire by assignment, transfer, or otherwise, and to exercise, carry out and enjoy any license, power, authority, franchise, ordinance, order, right or privilege, which any government or authority, state, municipal or local, or any corporation or any public body shall enact, make, or grant. [Amended 9/22/59]

These objectives were developed thirty years ago, but they are still valid for our day. A few alterations were made over the years, but the executive committee this year affirmed again the original objectives of our Foundation. May we continue to build on these guidelines and determine our course for the future based on the wisdom of the past.

— James V. Salzwedel

Rejoice '86 Celebration

The Rejoice '86 Workshop-Concerts celebrating the 30th anniversary of the founding of the Moravian Music Foundation got off to a joyful start, and the first three of eight such events already took place (Advent Moravian Church, Bethlehem; Lititz Moravian Church, Lititz; United Moravian Church, New York City). The response to this challenging project has been very encouraging, with an average participation of 50 enrollees per workshop. The New York workshop was highlighted by the participation of a superb orchestra assembled for the occasion, and, to quote from an appreciative letter: "it was a thrilling experience [and] I think we have made missionaries for Moravian music".

The remaining five such events will be held in the fall (California, Ohio, Wisconsin) and will conclude in Winston-Salem on October 18. By then an entire new collection of recently edited old Moravian anthems used for those workshops will have been brought to many hundreds of old lovers as well as new converts to the Moravian musical heritage. — K.K.

Moravian Music Calendar

1986

REJOICE '86 will be held Sept. 6 in Downey, Calif.; Sept. 20 in Green Bay, Wis.; Sept. 27 in Madison, Wis.; Oct. 11 in Dover, Ohio; and Oct. 18 in Winston-Salem, N.C. Further details will be available in each area as the date for each event approaches.

Friday-Saturday, October 3-4, Winston-Salem, N.C. Fall meeting of the Board of Trustees of the Moravian Music Foundation.

1987

Sunday-Friday, June 28-July 3, in Edmonton, Alberta, Canada. The Sixteenth Moravian Music Festival.

Foundation Offers Two New Items

Two new items of interest to Moravian music lovers are now available from the Foundation.

Moravian Anthems is a collection of anthems prepared for the REJOICE '86 concerts and also features newly edited Great Sabbath music. Edited by Foundation director K. Köpe, the handsome 40-page 8½-x-11-inch booklet contains eight anthems, including works by Christian Gregor, Johannes Herbst, and Christian Gottfried Geisler. Two works are by unidentified or anonymous composers.

The second item is *Moramus Sings*, a cassette tape of the annual fall concert of the Moravian Music Foundation given October 5, 1985, at the Salem College Fine Arts Center in Winston-Salem, N.C. This is a 60-minute tape of newly edited works, sung by the Moramus Chorale and conducted by K. Köpe. Works include Gregor's "Canticle of Praise," Herbst's "Schlaf Liebes Kind," J.C. Geisler's "Good Friday Music," and Köpe's "Built on a Rock."

The cost of *Moravian Anthems* is $7.50 plus postage, and *Moramus Sings* is $6 plus postage. For more information, write the Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, N.C. 27107, or telephone (919) 725-0651.

Hymn of the Month

By Mark Van Herr

Latin Hymns of the Early Church, 4th-14th Centuries

October 1986: "All Praise to Thee, Eternal Lord" No. 50

Hymn No. 50 in the Moravian hymnal is simply another translation of an 11th-century Latin text as is hymn No. 56, "Lord Jesus Christ, All Praise to Thee." A comparison of the two hymns shows that stanza one in each is the same as stanza one of Martin Luther's German translation. In hymn No. 56, stanza two is stanza two of the German, stanza three is stanza four of the German and stanza four is stanza five of the German. In hymn No. 50, stanza two is stanza three of the German, stanza three is stanza six of the German and stanza four is stanza four of the German. In both hymns, stanza five is taken from stanza seven of the German. Thus in two hymns in our hymnal are found all seven stanzas of Luther's translation of the 11th-century Latin hymn.

Since both tunes are in the same meter, one could use these hymns antiphonally, singing a stanza from No. 50, then one from No. 56, and so on until the entire thought of Luther's translation is presented.

An old hymn expounder, Schamelius, placed the following description over the hymn: "Benefactions of the birth of Christ, sung through manifest paradoxes." In these contrasts the Christian heart may easily fathom the love of God. They are: Son of God, child of man; great God, little child; light, night; heaven, vale of tears; poor, rich; rich grace, poor race.

November 1986: "Saviour of the Nations, Come" No. 93

This is perhaps one of the best of all Christmas hymns, and yet it remains one of the least used. This may be that in the 20th century, Christmas is seen to be a joyful season, and to sing a hymn in a minor key seems anticlimactic.

It is said that St. Ambrose of Milan wrote the text of this hymn in about 397. Ambrose lived during the early Christian period, and rose to the episcopate of Milan after serving as provincial governor in the city. For him there was an obvious connection between politics and religion. He was, at the least, a very methodical and well-organized man. This is evident in the fact that the earliest formulae and order of the Latin mass are attributed to him.

"Saviour of the Nations" is a hymn full of vigor, faith, austere simplicity and bold contrasts. The tune, composed at about the same time, is simple and unornamented, making it extremely usable among the participants in the service. St. Augustine spoke of the effect of the music and texts of St. Ambrose when he wrote: "How did I weep, O Lord! through the hymns and canticles, touched to the quick, by the voices of thy sweet attuned Church! The voices sank into my ears, and the truths distilled into my heart, whence the affections of my devotions overflowed; tears ran down and I rejoiced in them."

In stanzas one and two, the worshipers invite the wonderful Saviour to earth. The two verses picture Him in the light of several Biblical passages: Haggai 2:7, Isaiah 7:14, John 1:1 and 3:6, Galatians 4:4, Matthew 1:20, Colossians 2:9 and Luke 1:32. Stanza three tells how the Lord descended to complete the redemption and that now He has returned to His highest glory to seal His victory for fallen humankind. References for this verse are found in Psalms 19:6 and 51:14 and John 16:16. Stanza four once again brings worshipers to the lowly manger to behold the rising Sun in the dawn of His Childhood. The reference here is Isaiah 9:2.

December 1986: "Good Christian Men, Rejoice" No. 80

This lively dance-like hymn of the Christmas season is one of those marriages of text and music that have lasted through the centuries. Both were written in the 14th century, and were combined in a perfect blend of melody and word that makes it still one of the most popular of all seasonal carols.

The translation that John Mason Neale made in 1853 was from a text that was neither German nor Latin, but rather a combination of the two. Interestingly enough, the literal translation of the first verse does not have any connotation of sexuality, either male or female. This is especially important for us as we look toward ways to make more inclusive hymns that are popular and thought to be almost "sacred" in their texts. This excellent hymn is no exception. Here is the literal translation:

In sweet jubilation/Now sing and be joyful!/The joy of our hearts/Lies in a manger/And shines like the sun/In the lap of his mother/Alpha and Omega!

Moravian Music Sunday, 1986

Compiled by Mildred Cline

Moravian Music Sunday was celebrated February 9, 1986, to commemorate the beginning of the Moravian Music Foundation, the only institution of its kind in the world. Established by the Moravian Church in America in 1956 to collect, preserve, study, edit, publish, and disseminate Moravian and related music, the Foundation has gathered into its archives music from such places as church choir lofts and closets, family attics, and piano benches, and in one instance from an old cracker box.

The Foundation has made available more than 300 works in modern published editions, with specific music edited for special occasions.

BETHLEHEM, Pa.

Central Moravian Church: Music director Richard Schantz selected works by Moravian composers who have been affiliated with Central: "I Will Freely Sacrifice" by J.F. Peter, who was the first organist at Central and who composed more than 100 anthems. "Praise and Laud and Honor" by J.C. Till, who succeeded Peter as organist and was one of the earliest American born and trained Moravian musicians. "Go Ye Therefore" by Brian Henkelmann, a contemporary Moravian composer and a member of Central. "I Love to Dwell in Spirit" by David Moritz Michael, who in 1811 conducted the first American performance of Haydn's "Creation" in Central Church. Our thanks to board member Alma H. Schlenker for this information.

CLEMMONS, N.C.

Clemmons Moravian Church: Hasse, "Amen, Praise Ye the Lord." Michael, "Hearken, Stay Close to Jesus Christ." Hagen, "All the World Shall Sing His Praise." Our thanks to J.O. Phillips for this information.

EPHRAIM, Wis.

Ephraim Moravian Church: Bechler, "O the Blessedness Is Great." Antes, "Hark, My Soul," "What Splendid Rays." Our thanks to Faith Fliegel for this information.

KERNERSVILLE, N.C.

Kernersville Moravian Church: Herbst, "God Was in Jesus." J.F. Peter, "Glory Be to Him." Our thanks to Lee Beall for this information.

LANCASTER, Pa.

Lancaster Moravian Church: J.F. Peter, "The Lord Is in His Holy Temple." Soerensen, "Blessed Are All They." Jaeschke, "Less Than the Least of All Thy Mercies." Herbst, "The Lord Our Mighty Sovereign." Elmore, "Tis the Most Blessed and Needful Part." Patricia Harnish, Janet Noll, sopranos; Steven H. Inners, minister of music.

LITITZ, Pa.

Lititz Moravian Congregation: J.F. Peter, "Der Herr Ist in Seinem Heiligen Tempel." Lonas, "Holy, Holy, Holy." Elmore, "Welcome Among Thy Flock of Grace." Bechler, "All-Merciful Saviour."

VICTORIA, Minn.

Lake Auburn Moravian Church. Herbst, "Jesus Makes My Heart Rejoice." Michael, "Hearken, Stay Close to Jesus Christ." Erbe, "Two Moravian Chorales for Organ." Susan Moll, violin; Susan Dreydoppel, organist. Our thanks to the Rev. Otto Dreydoppel for this information.

WILMINGTON, N.C.

Covenant Moravian Church: The church choir gave a concert February 8, 1986, which included these Moravian works: Herbst, "Hallelujah, Sing We Loudly." Michael, "Hearken, Stay Close to Jesus Christ." Bechler, "O the Blessedness Is Great," "Praises, Thanks and Adoration." Soerensen, "Bethany, O Peaceful Habitation." Our thanks to director Earl Jolls for this information.

WINSTON-SALEM, N.C.

Bethabara Moravian Church: Erbe, "Allein Gott in Hoh' Sei Ehr." Van Vleck, "All Glory Be to God on High." J.F. Peter, "It is a Precious Thing." Herbst, "God Was in Jesus." R. Rau, "Jesus Only." J.C. Geisler, "The Fruit of the Spirit Is Love." John H. Giesler, "Singing to the Lord with Joy."

Fairview Moravian Church: Elmore, "Jesus Makes My Heart Rejoice," "What Offering Shall I Bring to Thee." Herbst, "God Was in Jesus," "Blessed Are the Pure of Heart." Our thanks to Colleen Van Horn for this information.

NEWSLETTER, a supplement to the *Moravian Music Journal*, is a publication of the Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, N.C. 27107. Károly Köpe, director; Richard W. Starbuck, editor.

Conservation Project Update *by Timothy D. Pyatt*

The preservation program of the Moravian Music Foundation has continued its forward progress during the months since the last *Newsletter*. The greatest progress has taken place in the vault. All collections requiring acid-free boxes are now housed in such boxes. The boxing of materials required that some extra shelving be purchased; this shelving has arrived and is already in place.

In the meanwhile, the project has received additional funding of $15,000 from the Reeves Foundation of Ohio. These new funds will help to send additional shipments of materials to the conservation facilities in Andover, Massachusetts. The majority of the items to be sent are from the Salem Collegium Musicum collection and include the J.C.F. Bach Sinfonias (unica). Approximately two dozen manuscripts will be sent.

The conservator has also been studying bookbinding with the Smiths of Montreat, North Carolina. The Smiths are fine binders who have rebound a six-volume set of Latrobe anthems in fine Moroccan leather along with two other single volume anthem collections for the Foundation. They are currently working on three 18th-century Moravian hymnals from the archives. The skills the conservator gained from study with the Smiths has enabled him to survey the Peter Library and identify volumes that can be repaired.

Another related achievement is the completion of the Union Catalog. Julia Lowry, under the direction of the conservator, has diligently been filing and organizing the catalog records of music both in the Foundation Archives and in the Northern Province Archives. We are very pleased now to be able to allow staff and users access to these records. The catalog is located in the Peter library.

This is Pyatt's last update as the Foundation's conservator; he has been appointed rare book librarian for the University of Oregon, where he will manage the rare book collection and teach a course on the history of the book.

Music Celebrates Fairfield's 200th

A concert of Moravian music was one of a number of events marking the 200th anniversary of Fairfield Moravian Church in Manchester, England, last year.

Presented July 16, 1985, by the Fairfield Choir in the sanctuary, the concert included works by Christian Ignatius Latrobe whose father Benjamin was responsible for the founding of Fairfield; John Antes, an American-born Moravian who became business manager of Fulneck, another English Moravian settlement; and Karl Kroeger, a former director of the Moravian Music Foundation and a frequent contributor to the *Moravian Music Journal*.

The concert commemorated the founding in 1785 of Fairfield as a settlement where Moravian brethren and sisters could work and live in a Christian community.

The concert included these works: Antes, "With Joyful Hymns of Praise," "Christ the Lord," "What Splendid Rays of Truth and Grace," "Prince of Peace." Latrobe, "What Shall We Render?" "Praise Ye the Lord," "Short Preludes for Organ," "Jubilate." Hasse, "The Mountains Shall Depart." G. A. Naumann, "Jesu, Lord of Life." Kroeger, "Two Preludes on Moravian Chorales." Worthington, "See the Infant in the Manger." Clemens, "All Silent Was the Night."

The program notes for the concert were most informative, and we pass some of them on to you:

> "Praise Ye the Lord" is a chorus from the cantata, usually known as the 'Ode', which he [C.I. Latrobe] composed when aged 27 for the Opening of Fairfield Church in July 1785. The Ode consisted of 12 parts including solos, duets, choruses and congregational chorales, and accompaniment was provided by musicians from both Fairfield and Fulneck. "Praise Ye the Lord" was therefore scored originally for orchestra and only later for organ. For the present arrangement we are indebted to Dr. Karl Kroeger, former Director of the Moravian Music Foundation of the U.S., who prepared it specially for today's concert, making use of incomplete manuscripts in the Fairfield archives. This is the first performance in modern times....
>
> John Worthington [1725-1790] was the first minister of the Fairfield Congregation, having moved from Dukinfield with the first inhabitants of the new Settlement. Previously he had served congregations in Yorkshire and Bristol, and during the 1750's was organist at Fulneck. No hint of such things was apparent, however, in his earlier life. Born in Dublin in 1725, he became well-known as a child soprano in Anglican cathedrals, but when his voice broke he turned to dissolute ways and became a gambler. Nevertheless he was a good player on the lute, spinet and organ, and supported himself by teaching and performing in coffee houses. Then a conversation in a barber's shop led to his being recommended as music teacher to Benjamin La Trobe [C.I.'s father]. Consequently, while La Trobe learned music from Worthington, Worthington learned repentance from La Trobe....
>
> All the music in today's concert has been used in the past at Fairfield, but of the other composers details are less easy to come by. G.A. Naumann was probably a relative of the 18th century German Composer J.G. Naumann, who was well-known for his operas and church music including the 'Dresden Amen'. C.F. Hassé was Director of Music at Fulneck from 1804 to 1831. Our most recent composer Theodore L. Clemens, born at Baildon in 1858, was a missionary in the West Indies for 35 years and composed several hymn tunes, of which 3 are in our current hymnbook.... Mention should also be made of our fine organ, parts of which belonged to the original instrument which stood at the centre of a gallery running the length of the south wall. At the opening service it was played by Christian Ignatius La Trobe....

A further program note states:

> Four preludes for the organ by C.I. Latrobe are selected from his nine preludes which represent the whole of early Moravian organ music presently known to exist. This may seem strange when Moravian organists of the 18th century composed so many anthems, solos and orchestral works, but before the church services they would normally play chorales and extemporise or improvise therefore the possibility is that very little organ music was written.

Another concert commemorating Fairfield's 200th anniversary was presented September 7, 1985, by the Yorkshire District Choir. Among the works performed was "Behold a Sight" by S. Peter.

Our thanks to Alfred Stonehewer, organist and choirmaster at Fairfield, for this information.

Performances *Compiled by Mildred Cline*

BETHLEHEM, Pa.

Central Moravian Church. April 21, 1985: Geisler, "This Is the Day That the Lord Created." Monica and Richard Schantz, music directors.

CHARLOTTE, N.C.

Myers Park United Methodist Church. February 27, 1985: J. F. Peter, "Hearken, Stay Close to Him."

DETROIT

Christ Church. May 26, 1985: The Christ Church Trombone Quartet, under the direction of Dennis Parker, gave a prelude and postlude of Moravian chorales. Our thanks to Malcolm M. Johns, organist and choirmaster, for this information.

EDMONTON, Canada

Canadian District 90th anniversary music festival on June 9, 1985: Hagen, "All the World Shall Sing His Praise." Freydt, "Forever I Praise Thee." Gambold, "Bring Us, O Lord, Closer to Thee." David Henkleman, "Live in Him," "Walk With Me, Jesus." Latrobe, "How Sweet Thy Dwelling Place." Herbst, "I Will Go in the Strength of the Lord," "Blessed Are the Pure of Heart." Gregor, "O Jesus, My Shepherd." J.F. Peter, "I Will Freely Sacrifice." Michael, "Hearken, Stay Close to Jesus." Marg and Sheila Harke, pianists; Wilma Redberger, organist; Peter Redberger, director.

EMMAUS, Pa.

Emmaus Moravian Church. March 14, 1985: Michael, "Hearken, Stay Close to Jesus Christ." J. F. Peter, "It Is a Precious Thing." Gwyneth Michel, director of music.

FAYETTEVILLE, N.C.

Fayetteville Technical Institute. March 7, 1985: The Regiment Band of the 11th North

Carolina Troops performed music from the Books of the Band of the 26th North Carolina Regiment including "The Old North State," "Colonel Kirkland's March," "Cheer, Boys, Cheer," "Lula Is Gone," "When the Swallows Homeward Fly," and "Come, Dearest, the Daylight Is Gone." The band gave a similar program at the Danville Museum of Fine Arts and History in Virginia on April 6, 1985, to commemorate the 120th anniversary of Danville as the last capital of the Confederacy.

Grace Baptist Church. April 7, 1985: A brass quartet performed chorales by Latrobe and Bechler.

FRANKFORT, Germany

City Hall. July 12, 1984: Members of the International Music Program of the North Carolina School of the Arts performed Michael's Parthia I in B-flat, and the audience was informed that the work came from the archives of the Moravian Music Foundation. Members of the International Music Program also performed the Parthia at the University of Biberach on July 13, 1984, and at Landesberg am Lech on July 22, at the Charlottenburg Castle in Berlin on August 1, and on an evening cruise on the Wannsee on August 4.

GREENVILLE, S.C.

Furman University. December 2, 1984: A Christmas lovefeast in the tradition of the Moravians, with carols, candles, coffee, and buns, preceded by a prelude of Moravian hymns performed by a brass choir. Hagen, "Morning Star." Our thanks to F.H. Bledsoe for this information.

INDIANAPOLIS

Haverford Moravian Church. April 28, 1985: The Indiana Moravian Singstunde, presented by choirs of Bethany, Haverford, Hope and Second Moravian Churches. Jane Parker Huber/Haydn, "God Who Spins the Whirling Planets," "We Are Called to Be Peacemakers." Elmore, "Jesus Makes My Heart Rejoice," "What Offering Shall I Bring Thee?" Jan Hofts, Sandy Davenport, Nancy Gilliand and the Rev. Barb Berg, directors. Our thanks to Jan Hofts for this information.

KERNERSVILLE, N.C.

Kernersville Moravian Church. October 27, 1985: Hagen/Boeringer, "O Delightful Theme." Geisler/Compton, "The Lord Showeth Mercy." Dr. Lee Beall, director of music and organist; Grace Boeringer, Catherine Burton, Selina Carter, Louise Thomas, instrumentalists.

LEBANON, Pa.

Lebanon Moravian Church. August 1984: Kroeger, Pastorale on "Monkland," Toccata on "Ingham." October 21, 1984: Rohlig, "Ten Thousand Times Ten Thousand." November 4, 1984: A re-dedication recital on the 1892 Miller Reed organ. It was made by the Miller Organ Co. of Lebanon and was donated by organist Octavius Lichtenthaeler for the "Moravian Chapel," which was dedicated in October 1892. Latrobe's Preludes I and IV were performed at the re-dedication. Our thanks to Richard E. Imhof and organist Richard B. Stratton for this information. December 2, 1984: Held, "How Shall I Meet My Saviour." December 9, 1984: Elmore, "Jesus Makes My Heart Rejoice." Sandresky, Chorale Prelude on "Springs of Salvation." December 24, 1984: Schutz-Pfohl. "Thou Child Divine." December 30, 1984: Michael, "Hail Infant Newborn." February 3, 1985: Litzau-Dickinson, Prelude and Variations on a Sixteenth Century Evening Hymn of the Moravian Brethren. February 20, 1985: Latrobe, "What Shall We Render Unto the Lord."

LITITZ, Pa.

December 16, 1984: "Good News," an early American fuguing tune arranged by Boeringer. January 27, 1985: Herbst, "Seek Ye His Countenance in All Places."

LONGWOOD, Fla.

Rolling Hills Moravian Church. February 17, 1985: Hasse, "Doxology: Amen, Praise Ye the Lord." Atkinson and Wester, "In Quiet Times."

MALVERN, Jamaica

The first summer course designed to upgrade musical performance in Jamaican Moravian churches was offered August 7-10, 1984, at Bethlehem Teachers College in Jamaica. The course was sponsored by the newly founded Moravian Lay Academy. "Hearken, Stay Close to Jesus Christ" by Michael, "Glory Be to Him" by J. F. Peter, and "God Was in Jesus" by Herbst were rehearsed. "Morning Star" — new to the Jamaicans — was learned as well. The course was part of an exchange between the music department of Moravian College of Bethlehem, Pa., and Bethlehem Teachers College in Jamaica, a college founded by the Moravians in 1861. Dr. Paul Larson and Beverly Belnome of Moravian College and Ralph Hoyte of the Lay Academy in Jamaica taught the course. Our thanks to Larson for this information.

RALEIGH, N.C.

Raleigh Moravian Church. October 14, 1984: J. F. Peter, "It Is a Precious Thing."

RICHMOND, Va.

First Presbyterian Church. March 24, 1985: Till, "Praise and Laud and Honor." Geisler, "Our Soul Truly Is Waiting for God." Mary Ann Gray, minister of music. Our thanks to William H. Neal Jr., for this information.

UPPER MARLBORO, Md.

St. Paul's Moravian Church. February 17, 1985: J. Reynolds, "Moravian Chorale Cycle." Denke, "I Speak of the Things." Herbst, "Sing Praises to the Lord." Our thanks to Mrs. T. E. Butterfield of Bethlehem, Pa., for this information.

WATERTOWN, Wis.

Ebenezer Moravian Church. November 11, 1984: From the announcement of an organ recital by Dorothy Schultz on the Hinner pipe organ: "The organ is one of very few better preserved instruments of this kind in Wisconsin. For many years, the young men of the congregation pumped the organ bellows.... After electricity was available, an electric motor was installed." Among the works Dorothy Schultz played was Erbe's "Jesus, Meine Zuversicht."

THE MORAVIAN MUSIC FOUNDATION
Telephone 919-725-0651
20 Cascade Ave., Winston-Salem NC 27107

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830 SEDGE GARDEN RD
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Fund Drive 1986 Report

L. B. Pope 3-12-87 Uma

The continued existence and vitality of the Moravian Music Foundation depends upon the generosity of its many friends. Once again we have been gratified by the response to our appeal during the 1986 Fund Drive. The 30th anniversary year has seen service by the Foundation in new endeavors with workshops and concerts from New York to California coupled with the premiere of newly edited music. New seeds of enthusiasm for Moravian music have been planted and will continue to be nourished with your help. Exciting new programs for the Foundation are on the horizon, and all of you are a part of them because of your financial support. Our thanks go to each contributor for the faith and interest exhibited in our unique heritage and future promise.

Carol Southerland
President, Board of Trustees

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Margaret L. Kolb.....Winston-Salem NC
Mr. & Mrs. Károly Köpe.....Winston-Salem NC
The Rt. Rev. & Mrs. Edwin W. Kortz.....Bethlehem PA
George C. Lautemann.....Winston-Salem NC
Mr. & Mrs. Edward G. Manning.....Raleigh NC
Lily Peter.....Marvell AR
R. J. Reynolds Industries.....Winston-Salem NC

DONORS

$250 to $499

Angell Group.....Clemmons NC
Mr. & Mrs. Albert L. Butler, Jr.....Winston-Salem NC
Mr. & Mrs. T. E. Butterfield.....Bethlehem PA
Randolph W. Cabell.....Great Falls VA
Mr. & Mrs. John N. Curlett, Jr.....Winston-Salem NC
Mr. & Mrs. Archie K. Davis.....Winston-Salem NC
Mr. & Mrs. P. H. Davis, Jr.....Winston-Salem NC
Mr. & Mrs. John E. Dewees.....Winston-Salem NC
Noel L. Dunn.....Winston-Salem NC
Mr. & Mrs. Philip R. Gelzer.....Greensboro NC
Mr. & Mrs. Richard B. Gillett.....Winston-Salem NC
Mr. & Mrs. James A. Gray.....Winston-Salem NC
Mr. & Mrs. Roy Haberkern.....Rural Hall NC
Mr. & Mrs. Eldridge C. Hanes.....Winston-Salem NC
Mr. & Mrs. R. Philip Hanes, Jr.....Winston-Salem NC
David H. Hester.....Winston-Salem NC
Virginia M. Howard.....Pineville LA
IBM Corp.....Armouk NY
Mr. & Mrs. Joseph Illick.....Coopersburg PA
Dr. Robert Masten.....Winston-Salem NC
Mrs. Robert A. McCuiston.....Winston-Salem NC
Mrs. Glen A. Moore.....Unionville MI
Pfaff's Incorporated.....Winston-Salem NC
Mr. & Mrs. Alfred M. Pfaff.....Asheville NC
Mr. & Mrs. Fred W. Pfaff.....Winston-Salem NC
Mr. & Mrs. Lester G. Reich.....Winston-Salem NC
Lucile F. Rothrock.....Winston-Salem NC
Sara Lee Foundation.....Chicago IL
Evangeline B. Smith.....Winston-Salem NC
Mr. & Mrs. J. Burton Snyder.....Winston-Salem NC
Mr. & Mrs. R. Arthur Spaugh, Sr.....Winston-Salem NC
Mr. & Mrs. William A. Starbuck.....Winston-Salem NC
Mr. & Mrs. James D. Uphold.....Canoga Park CA
Mr. & Mrs. H. Harold Vogler.....Winston-Salem NC

SUSTAINERS

$100 to $249

Accent Professional Travel.....Winston-Salem NC
Mr. & Mrs. John G. Anderson.....Bethlehem PA
Anthony L. Angel.....Winston-Salem NC
Betty P. Barnes.....Virginia Beach VA
Leona V. Benjamin.....St. Thomas, Virgin Islands
Mr. & Mrs. Vernice V. Beroth, Jr.....Winston-Salem NC
Frank L. Blum Construction Co.....Winston-Salem NC
Mr. & Mrs. Peter Blum, Jr.....Winston-Salem NC

Mr. & Mrs. A. Monroe Bowles.....Winston-Salem NC
Branch Banking & Trust Company.....Winston-Salem NC
Mr. & Mrs. Karl Bregenzer.....Louisville OH
Mr. & Mrs. Ben M. Cahill, Jr.....Madison NJ
Timothy K. Cahill.....Winston-Salem NC
Mr. & Mrs. Bill B. Carpenter.....Winston-Salem NC
Robert Carswell.....Winston-Salem NC
Mrs. Hugh G. Chatham.....State Road NC
Mr. & Mrs. Warren C. Clewell.....Bethlehem PA
Mr. & Mrs. J. W. Colthar, Jr.....Lewisville NC
Dr. & Mrs. Franklyn W. Commisso.....Hopewell Jct. NY
Mr. & Mrs. Norman L. Dancy.....Winston-Salem NC
The Rev. & Mrs. Warren E. Darnell.....Bayside NY
Mr. & Mrs. John W. Davis.....Winston-Salem NC
David E. Day, Inc.....Winston-Salem NC
Lt. Col. & Mrs. Stephen H. Demuth.....Newport News VA
Arnold & Frances Dittmer.....Wheatland ND
Mr. & Mrs. Henry W. Doty.....Winston-Salem NC
Mr. & Mrs. Frank Driscoll.....Winston-Salem NC
Mr. & Mrs. H. Bartow Farr, Jr.....Winston-Salem NC
First Federal Savings & Loan Assn.....Winston-Salem NC
Mr. & Mrs. Karl Fischer.....Watertown WI
Ben & Margie Fishel, Jr.....Winston-Salem NC
Mr. & Mrs. James D. Fishel, Jr.....Winston-Salem NC
Mr. & Mrs. Albert M. Foltz, Jr.....Winston-Salem NC
Mr. & Mrs. N. D. Fordham, Jr.....Winston-Salem NC
Mr. & Mrs. Samuel E. Fort, Jr.....Winston-Salem NC
Mr. & Mrs. Douglas Foster.....Winston-Salem NC
Mr. & Mrs. Robert Froeber.....Winston-Salem NC
Mr. & Mrs. Christopher Fulk.....Winston-Salem NC
Mr. & Mrs. John K. Gallaher.....Winston-Salem NC
T. W. Garner Food Co.....Winston-Salem NC
Mr. & Mrs. John G. Geist.....Baltimore MD
Mr. & Mrs. G. Randall Gibbs.....Dover OH
Evelyn L. Goddard.....Champaign IL
Mr. & Mrs. H. Grey Goode, Jr.....Winston-Salem NC
Goody's Manufacturing Corp.....Winston-Salem NC
Goslen Printing Co.....Winston-Salem NC
Dr. Dale H. Gramley.....Winston-Salem NC
Bernard Gray.....Winston-Salem NC
Howard Gray.....Winston-Salem NC
Sallie Greenfield.....Kernersville NC
Grubbs Real Estate & Insurance Co.....Winston-Salem NC
Mr. & Mrs. George V. Haines.....Lititz PA
Mr. & Mrs. James A. Hancock, Jr.....Winston-Salem NC
Mr. & Mrs. F. Borden Hanes, Jr.....Winston-Salem NC
Mr. & Mrs. James G. Hanes, III.....Winston-Salem NC
Mrs. Ralph P. Hanes.....Winston-Salem NC
Mr. & Mrs. Bennie J. Harris.....Winston-Salem NC
Mr. & Mrs. Gwyn Harris.....Winston-Salem NC
Mr. & Mrs. Theodore F. Hartmann.....Bethlehem PA
Mrs. Raymond S. Haupert.....Bethlehem PA
Dexter L. Hockaday.....Advance NC
Adult Choir, Home Moravian Church.....Winston-Salem NC
Mrs. Clement E. Hoyler.....Haverford PA
Mr. & Mrs. Lewis Weldon Idol.....Walkertown NC
Dr. & Mrs. Malcolm Johns.....Windsor, Ontario
Mr. & Mrs. Delma R. Johnson.....Winston-Salem NC
Mr. & Mrs. Martin Johnson.....Verona WI
Dr. & Mrs. J. R. Jones.....King NC
Mr. & Mrs. M. Keith Kapp.....Raleigh NC
Mr. & Mrs. Boyd King.....Prince Frederick MD
Earline Heath King.....Winston-Salem NC
Mr. & Mrs. Bruce D. Kleppinger.....Bethlehem PA
Mr. & Mrs. Francis T. Knouss.....Bethlehem PA
Krispy Kreme Doughnut Corp.....Winston-Salem NC
Mr. & Mrs. Richard D. Larrimore.....Kernersville NC
Mr. & Mrs. C. T. Leinbach, Jr.....Winston-Salem NC
Dr. & Mrs. Laurence Leinbach.....Winston-Salem NC
Lititz Moravian Church Choir.....Lititz PA
Dr. & Mrs. John S. Long.....Winston-Salem NC
Mr. & Mrs. John V. Maring, Sr.....Neenah WI
Mr. & Mrs. Paul H. Marsteller.....Bethlehem PA
Mr. & Mrs. John G. Medlin, Jr.....Winston-Salem NC
Charles W. Miller.....Winston-Salem NC
Mrs. M. E. Miller.....Winston-Salem NC
Robert T. Miller, Sr.....Winston-Salem NC
Mr. & Mrs. Matthew K. Morris.....Nazareth PA
The Mutual Life Insurance Company of New York..New York NY
Lucile Newman.....Winston-Salem NC
Michael Newman.....Winston-Salem NC
Duane Nienow.....Rochester MN
Mr. & Mrs. John Nisbet.....Winston-Salem NC
Dr. & Mrs. Charles Norfleet, Jr.....Winston-Salem NC
Ralph Ogburn.....Winston-Salem NC
Mary Ellen Orben.....Coopersburg PA
Mr. & Mrs. Robert M. Perryman.....Winston-Salem NC
Mr. & Mrs. Walter L. Peters.....Nazareth PA
Mr. & Mrs. Charles A. Peterson.....Winston-Salem NC
David H. Pfaff.....Winston-Salem NC
Piedmont Federal Savings & Loan Assn.....Winston-Salem NC
Mr. & Mrs. James J. Pilcher.....Winston-Salem NC
Mr. & Mrs. David M. Pruett.....Mount Airy NC
Ralph A. Reed, Jr.....Winston-Salem NC
Mary Cly Reid.....Winston-Salem NC
Ida H. Roberts.....Kernersville NC
Mr. & Mrs. Henry C. Roemer.....Winston-Salem NC
Audrey W. Rothrock.....Winston-Salem NC
Mrs. Vernon Rudolph.....Winston-Salem NC
Daniel R. Schantz.....Emmaus PA
Olga Schatzmann.....Lititz PA
Mary Schieffelin.....Cornwall Bridge CT
Dr. Alma H. Schlenker.....Bethlehem PA
Dorothy E. Schultz.....Lake Mills WI
Mr. & Mrs. E. Allen Schultz.....Somerset NJ
Dr. & Mrs. Ben M. Seelbinder.....Winston-Salem NC
Mr. & Mrs. Ronald Shackelford.....Winston-Salem NC
Dr. & Mrs. Louis deS. Shaffner.....Winston-Salem NC
Shelton Companies.....Winston-Salem NC
Mr. & Mrs. John D. Siewers.....Winston-Salem NC
Mr. & Mrs. James N. Smith.....Winston-Salem NC
Southern National Bank.....Winston-Salem NC
Mr. & Mrs. Ralph E. Spaugh.....Winston-Salem NC
Mr. & Mrs. Paul Sticht.....Winston-Salem NC
Jeff Stocker.....Gnadenhutten OH
Dr. & Mrs. L. J. Story.....Winston-Salem NC
Grace M. Treichler.....Emmaus PA
Mr. & Mrs. Alan Turner.....Greensboro NC
Dr. & Mrs. Charles S. Turner.....Winston-Salem NC
Tuscarawas County Moravian Choir.....Dover OH
Blanche M. Vogler.....Winston-Salem NC
Mrs. F. Eugene Vogler.....Winston-Salem NC
Frank Vogler & Sons.....Winston-Salem NC
Wachovia Bank & Trust Co.....Winston-Salem NC
Mr. & Mrs. John B. Wall.....Walkertown NC
Mr. & Mrs. John F. Watlington, Jr.....Winston-Salem NC
The Rev. & Mrs. Christian D. Weber.....Bethania NC
The Rev. & Mrs. F. Herbert Weber.....Charlotte NC
Mr. & Mrs. John Whalen.....Winston-Salem NC
Mr. & Mrs. John C. Whitaker, Jr.....Winston-Salem NC
Duke C. Willard.....Winston-Salem NC
The Rev. Henry L. Williams.....Bethlehem NC
Dr. & Mrs. S. Clay Williams, Jr.....Winston-Salem NC
Mr. & Mrs. Frank F. Willingham.....Winston-Salem NC
Mr. & Mrs. Leon D. Wilson.....Winston-Salem NC
Mr. & Mrs. W. T. Wilson, Jr.....Winston-Salem NC
Mr. & Mrs. C. W. Womble.....Winston-Salem NC
Mr. & Mrs. J. Roy Yerger.....Lititz PA
John E. Ziegler.....Hope IN

SPONSORS

$50 to $99

The Rev. & Mrs. Charles B. Adams.....Bethlehem PA
Cornelia Adams.....Kernersville NC
Dr. Frank Albright.....Winston-Salem NC
Dr. & Mrs. Richard F. Amos.....Winston-Salem NC
Mr. & Mrs. Clyde Barber, Jr.....Winston-Salem NC
The Rev. and Mrs. Alan Barnes.....Rural Hall NC
Ruth Nash Barnes.....Winston-Salem NC
Mr. & Mrs. Jonathan Barnes.....Winston-Salem NC
C. Richard Beam.....Millersville PA
Vera E. Bell.....Winston-Salem NC
Charles Belter.....Casselton ND
Jean T. Blackwood.....Winston-Salem NC

Mr. & Mrs. Herbert J. Bluhm.....Winston-Salem NC
Mr. & Mrs. Peter Blum III.....Greensboro NC
Vera J. Bohnsack.....Lake Mills WI
Mr. & Mrs. Robert A. Buchhaupt.....Bethlehem PA
Mr. & Mrs. Amos Buchwalter.....Leola PA
Mr. & Mrs. William Burkhardt.....Bethlehem PA
Ellen B. Cass.....Westlake OH
Mr. & Mrs. Lester Chambers.....Statesville NC
Dr. & Mrs. D. P. Coe.....Unionville MI
The Rev. & Mrs. Frank Coho.....Midland MI
Mary C. Concevitch.....Bethlehem PA
Mr. & Mrs. Lucas J. Conrad.....Winston-Salem NC
Mr. & Mrs. Frank Cook.....Winston-Salem NC
Mr. & Mrs. Charles D. Couch.....Wilmington DE
Mr. & Mrs. Charles C. Coutant.....Oak Ridge TN
Covenant Class, Home Moravian Church.....Winston-Salem NC
Mr. & Mrs. Egbert Davis, Jr.....Winston-Salem NC
Dr. Thomas W. Davis.....Winston-Salem NC
Dr. Claude K. Deischer.....Merion Station PA
Mr. & Mrs. Roy V. Demuth.....Gnadenhutten OH
Mr. & Mrs. R. Sidney Disher.....Winston-Salem NC
Mr. & Mrs. Arthur F. Dittmer.....Durbin ND
Mr. & Mrs. Harry E. Dooley.....Bethlehem PA
The Rev. & Mrs. Wilfred L. Dreger.....Winston-Salem NC
Mr. & Mrs. Carl A. Dull, Jr.....Winston-Salem NC
Mr. & Mrs. John D. Eller, Jr.....Winston-Salem NC
Phyllis Ann Epperson.....Indianapolis IN
First Union National Bank.....Winston-Salem NC
Mr. & Mrs. Daniel E. Fishel.....Winston-Salem NC
Mr. & Mrs. G. E. Fishel, Jr.....Winston-Salem NC
Mr. & Mrs. Placido S. Fortino.....Bethlehem PA
Mr. & Mrs. Lewis W. Foy.....Bethlehem PA
Ellen E. Francke.....DeBary FL
Mr. & Mrs. Gilbert L. Frank.....Clemmons NC
Mr. & Mrs. John H. Geis.....Winston-Salem NC
Mr. & Mrs. W. T. Gilliam.....Kernersville NC
Dr. & Mrs. Carl C. Gingrich, Jr.....Emmaus PA
Mr. & Mrs. Robert E. Girvin.....Lancaster PA
Evangeline H. Graf.....Lake Mills WI
Mr. & Mrs. William F. Graham, Jr.....Pfafftown NC
H. Graves.....Charlottesville VA
Mrs. George L. Gray.....Allentown PA
The Rev. & Mrs. Norwood Green.....Winston-Salem NC
Mr. & Mrs. Charles G. Hafner.....Bethlehem PA
Mr. & Mrs. Theodore Hailperin.....Bethlehem PA
Mr. & Mrs. J. P. Hammons.....Winston-Salem NC
Mr. & Mrs. Frank Borden Hanes.....Winston-Salem NC
Verna M. Harke.....Palmyra NJ
Harris Vault Services.....Winston-Salem NC
Dr. Thomas J. Haupert.....Winston-Salem NC
Mr. & Mrs. Arthur Helsabeck.....Winston-Salem NC
Brian Henkelmann.....Bethlehem PA
Mr. & Mrs. J. Robert Hess.....Lancaster PA
Mr. & Mrs. Ralph Hill.....Winston-Salem NC
Frank L. Horton.....Winston-Salem NC
Mr. & Mrs. Hamilton Horton, Jr.....Winston-Salem NC
Mr. & Mrs. Glenn A. Howell.....Coopersburg PA
Mr. & Mrs. Lewis Hubbard.....Winston-Salem NC
Mrs. Edgar Hutchins.....Winston-Salem NC
Mr. & Mrs. John R. Hyndman.....Atwater OH
Mr. & Mrs. Rolf I. Jacobsen.....Staten Island NY
Mr. & Mrs. Leonard Johnson.....Winston-Salem NC
Elizabeth D. Kale.....Charlotte NC
Dr. & Mrs. C. Hege Kapp.....Winston-Salem NC
Mr. & Mrs. Theodore C. Kerner, Sr.....Kernersville NC
Harold and Helen E. Knauss, Sr.....Bristol PA
Dorothy Kobs.....New York NY
Mr. & Mrs. Robert T. Kohl.....Lawrence KS
Mrs. Earl Kracht.....Lake Mills WI
Dr. & Mrs. Karl Kroeger.....Westminster CO
Women's Fellowship, Lebanon Moravian Church.....Lebanon PA
H. S. Long.....Lancaster PA
Dr. Robert H. Love.....Kernersville NC
Mr. & Mrs. Wade Lowry.....Winston-Salem NC
Rachel Maasch.....Lake Mills WI
Mr. & Mrs. John F. McNair III.....Winston-Salem NC
Gwyneth A. Michel.....Bethlehem PA
Mr. & Mrs. Harold Mickey.....Winston-Salem NC
John and Susan Mickey.....Winston-Salem NC
T. W. Minnis, Jr.....Winston-Salem NC
Adena Moore.....Mount Airy NC
Joseph C. Morris.....Bethlehem PA
J. Archer Neal.....Winston-Salem NC
Mr. & Mrs. William H. Neal, Jr.....Richmond VA
The Rev. & Mrs. Arthur Nehring.....Bethlehem PA
Dr. & Mrs. A. C. Nickels.....Janesville WI
Mr. & Mrs. Richard G. Noecker.....Philadelphia PA
Mr. & Mrs. Thomas L. Norris, Jr.....Raleigh NC
Mr. & Mrs. Frederick Noth.....Green Bay WI
Edith Nowack.....Wheaton IL
Ohio Rejoice '86.....Dover OH
Peggy Ondraja.....Unionville MI
Mr. & Mrs. William C. Park, Sr.....Pfafftown NC
Jean Peters.....Lititz PA
Mr. & Mrs. William H. Petree.....Winston-Salem NC
Mr. & Mrs. Steve Phelps.....Winston-Salem NC
Mr. & Mrs. Steve Pinkston.....Winston-Salem NC
The Rev. & Mrs. Norman E. Prochnau.....Allentown PA
Mr. & Mrs. Gary F. Pruett.....Mount Airy NC
Pearl Reich.....Winston-Salem NC
Ethel D. Reid.....Winston-Salem NC
Mr. & Mrs. John D. Reynolds.....Winston-Salem NC
The Rev. Dr. & Mrs. Burton J. Rights.....Clemmons NC
Dr. & Mrs. W. Gerard Robey.....Woodsboro MD
Mr. & Mrs. Howard F. Rundlett.....Staten Island NY
Mr. & Mrs. Victor M. Saderholm.....Lakehurst NJ
Mr. & Mrs. J. Robert Sanders, Jr.....Winston-Salem NC
Priscilla R. Schumm.....North Andover MA
Mr. & Mrs. Charles E. Scott, Jr.....Winston-Salem NC
Edna Senoff.....Utica NY
Dr. & Mrs. Howard Serwer.....Chevy Chase MD
Mr. & Mrs. Emil N. Shaffner.....Fleetwood NC
Mr. & Mrs. Grant M. Sharp.....Statesville NC
Mr. & Mrs. J. H. Sherrill.....Winston-Salem NC
Mary Louise Shore.....Winston-Salem NC
R. D. Shore, Jr.....Winston-Salem NC
Mr. & Mrs. G. Dee Smith.....Winston-Salem NC
Mr. & Mrs. Wesley Snader, Sr.....Lititz PA
Mr. & Mrs. Brant Snavely.....Winston-Salem NC
Edgar A. Snyder.....Bethlehem PA
The Rev. & Mrs. Gordon L. Sommers.....Bethlehem PA
Mr. & Mrs. I. B. Southerland.....Winston-Salem NC
Mr. & Mrs. I. B. Southerland III.....Winston-Salem NC
Mr. & Mrs. Gordon L. Spaugh.....Winston-Salem NC
Mr. & Mrs. R. Arthur Spaugh, Jr.....Winston-Salem NC
Richard W. Starbuck.....Winston-Salem NC
Mr. & Mrs. W. Henry Stocks.....Winston-Salem NC
Mrs. Joe E. Stone, Jr.....Reidsville NC
Mrs. Harold T. Stryker.....Lititz PA
Mr. & Mrs. P. J. Sumner.....Winston-Salem NC
Gladys Sutherland.....Ridge NY
Dr. & Mrs. Homer Sutton.....Winston-Salem NC
Karin Svenkesen.....Saten Island NY
Robert S. Taylor, Jr.....Bethlehem PA
Rachel Templeton.....Winston-Salem NC
Dr. & Mrs. A. David Thaeler, Jr.....Penney Farms FL
Mrs. Jessie B. Thomas.....Winston-Salem NC
Naomi & Lew Thomas.....Wautoma WI
Mr. & Mrs. William B. Thomas.....Clemmons NC
Mr. & Mrs. James S. Thore.....Winston-Salem NC
Mr. & Mrs. Philip L. Thorpe.....Winston-Salem NC
Mr. & Mrs. John B. Threatt, Jr.....Winston-Salem NC
Mr. & Mrs. Charles F. Vance, Jr.....Winston-Salem NC
Mr. & Mrs. Ralph E. Van Lehn.....Winston-Salem NC
Dr. Edith Vogl.....Brookline MA
Mr. & Mrs. Tommy D. Waggoner.....Rural Hall NC
Mr. & Mrs. Ralph J. Wanamaker.....Bethlehem PA
Mrs. John Warren.....Mohnton PA
Mr. & Mrs. Jack Watson.....Lititz PA
Martha J. Weber.....Decatur GA
Dr. & Mrs. Mervin C. Weidner.....Bethlehem PA
Anna M. Weinlick.....DeForest WI
Georgine A. Weinlick.....Bethlehem PA
Mr. & Mrs. Robert A. West.....Winston-Salem NC
Nancy L. Whicker.....Walkertown NC
Mr. & Mrs. Jack White.....Kernersville NC
Mrs. Watt White.....Winston-Salem NC
The Rev. & Mrs. Gwyned Williams.....Bethlehem PA
Mr. & Mrs. Robert E. Williams.....Walkertown NC
Mr. & Mrs. Powell Winstead.....Winston-Salem NC
Mr. & Mrs. Robert S. Wohlsen.....Lititz PA
Katharine Woodwell.....Woods Hole MA
Thomas & Salley A. Zimmer.....Unionville MI
Mr. & Mrs. Merritt J. Zimmerman.....Coopersburg PA
Anne M. Zug.....Danbury CT

SUPPORTERS

$25 to $49

Mr. & Mrs. Raymond C. Austin.....Hayward CA
The Rev. Richard M. Babcock.....Fallston MD
The Rev. Frederick H. Bachman.....Monroe WI
Carolyn B. Backer.....Hartford CT
Katherine Bade.....Chaska MN
Victoria Badorf.....Lancater PA
Mr. & Mrs. Frank A. Baker, Jr.....Bethlehem PA
Mrs. Charles S. Baldwin, Jr.....Winston-Salem NC
Mr. & Mrs. Charles S. Baldwin III.....Winston-Salem NC
Jacqueline S. Ball.....Oak Ridge TN
Mr. & Mrs. F. E. Bamberger.....Lebanon PA
Mr. & Mrs. Herman L. Bard.....Riverside NJ
Mrs. George A. Barker, Jr.....Stuart FL
Mr. & Mrs. Dan J. Barrett.....Downey CA
Mr. & Mrs. James A. Basta.....Clemmons NC
Mr. & Mrs. Walter L. Bean, Jr.....Jamestown NC
Mrs. Stanley G. Beidelman.....Indianapolis IN
John W. Beitel.....Easton PA
Mr. & Mrs. William S. Beitel.....Easton PA
Mr. & Mrs. Richard A. Beittel.....Lancaster PA
Mr. & Mrs. Wesley Belter.....Casselton ND
Beatrice Benninghoff.....Lebanon PA
Bernice A. Berg.....Austin MN
Art Beroth.....Winston-Salem NC
Sara Billiard.....Bethlehem PA
Mr. & Mrs. Eldon G. Binkley.....Clemmons NC
David L. Blum.....Columbus OH
Mr. & Mrs. Greg Bomberger.....Lititz PA
Mr. & Mrs. Sam L. Booke.....Winston-Salem NC
Mr. & Mrs. S. L. Booke, Jr.....Winston-Salem NC
Esther M. Borrin.....Staten Island NY
Mr. & Mrs. W. R. Bowman.....Germanton NC
Herb E. Boyd.....Winston-Salem NC
Herbert Brasher.....Lubbock TX
Mr. & Mrs. Wesley Brendle.....Pfafftown NC
Bernard D. Broeker.....Bethlehem PA
Mr. & Mrs. Robert T. Brown.....Bethlehem PA
Margaret P. Brubaker.....Lancaster PA
Mariana B. Buchanan.....Lake Mills WI
Dr. John M. Bullard.....Spartanburg SC
J. Kenneth Burge.....Winston-Salem NC
Howard A. Burkhart.....Lititz PA
Mr. & Mrs. Wayne Byerly.....Winston-Salem NC
The Rev. & Mrs. Douglas Caldwell.....Bethlehem PA
Cooper D. Cass.....Winston-Salem NC
The Rev. & Mrs. C. Truett Chadwick.....Winston-Salem NC
Mr. & Mrs. William Christman.....Lititz PA
Mary B. Church.....Greensboro NC
Carolyn F. Clewell.....Washington DC
Suzanne F. Clewell.....Bethesda MD
H. Brown Clodfelter.....Clemmons NC
Mr. & Mrs. Roma R. Combs, Sr.....Winston-Salem NC
H. Joseph Conrad.....Bethania NC
Betty S. Cook.....Winston-Salem NC
Mr. & Mrs. George L. Corby.....Winston-Salem NC
Mr. & Mrs. Duane L. Cowgill.....Temple PA
Joe F. Cox, Jr.....Clemmons NC
Caro Crosland.....Winston-Salem NC
Mr. & Mrs. Fred Crouch.....Winston-Salem NC
Mr. & Mrs. Victor de Csipkes.....Lehigh Acres FL
Vista L. Davis.....Winston-Salem NC
Mr. & Mrs. Harry L. Delp.....Bethlehem PA
Mr. & Mrs. Terry J. Delph.....Bethlehem PA
Mr. & Mrs. E. C. Denny.....Winston-Salem NC
Mr. & Mrs. W. dePerrot.....Lititz PA
Helen A. Dickey.....Bethlehem PA
Paul Diener.....West Reading PA
Mr. & Mrs. Ronald L. Dietz.....Felton PA
Marcella I. Dimmick.....Hellertown PA
Wayne & Peggy Dodson.....Clemmons NC
Mrs. G. W. Douglas.....Winston-Salem NC
Dr. Robert Downing.....Fayetteville NC
The Rev. & Mrs. Otto Dreydoppel, Jr.....Victoria MN
Mr. & Mrs. Dale E. Driscoll.....Winston-Salem NC
Mr. & Mrs. Charles M. Drum.....Allentown PA
Mr. & Mrs. Clyde H. Dula.....Winston-Salem NC
Anna M. Dull.....Winston-Salem NC
Mr. & Mrs. J. Frank Dunn.....Winston-Salem NC
Mr. & Mrs. W. W. Dunn, Jr.....Winston-Salem NC
Ray Ebert.....Winston-Salem NC
Mr. & Mrs. Wilson E. Edwards.....Winston-Salem NC
Mr. & Mrs. D. L. Ely.....Winston-Salem NC
Mrs. William J. Eney.....Allentown PA
Mr. & Mrs. Russell R. Erb.....Lititz PA
Mr. & Mrs. Delmar Evans.....Winston-Salem NC
Mr. & Mrs. Harold C. Everett.....Gnadenhutten OH
Dr. & Mrs. Jay A. Felty.....Lebanon PA
The Rev. & Mrs. Edward L. Fischer.....Staten Island NY
Mr. & Mrs. Dean Flinchbaugh.....Bethlehem PA
Drexall Wall Flynt.....Germanton NC
Mr. & Mrs. Herbert Foltz.....Winston-Salem NC
Mr. & Mrs. James L. Forkner.....Winston-Salem NC
Mr. & Mrs. Benjamin Forrest.....Lititz PA
Betty Fox.....Winston-Salem NC
Mildred Francis.....New York NY
Mr. & Mrs. Arthur E. Francke, Jr.....DeBary FL
The Rev. Dr. & Mrs. Albert H. Frank.....Dover OH
Dr. & Mrs. Donald Frey.....Winston-Salem NC
Friendly Class, First Moravian Church.....York PA
The Rev. & Mrs. Donald Fulton.....Lititz PA
The Rev. & Mrs. John W. Fulton.....Winston-Salem NC
Mr. & Mrs. Leroy Funk.....Bethlehem PA
Furniture Center, Inc.....Winston-Salem NC
Emma Galati.....Allentown PA
Samuel V. Gapp.....Fairmont WV
Mr. & Mrs. Harold H. Garner, Jr.....Winston-Salem NC
Mr. & Mrs. John D. Garver.....Tuscarawas OH
Susan Y. Gathings.....Tobaccoville NC
Mr. & Mrs. Paul Giesler.....Winston-Salem NC
Julia Gingrich.....Lebanon PA
Mr. & Mrs. James Goad.....Mount Airy NY
Mr. & Mrs. Donald C. Gordon.....Newburgh NY
The Rev. & Mrs. William Gramley.....Winston-Salem NC
Florence K. Gray.....New Philadelphia OH
Thomas A. Gray.....Winston-Salem NC
Mr. & Mrs. Daniel B. Graybill, Jr.....Leola PA
The Rev. & Mrs. Worth N. Green, Jr.....Winston-Salem NC
Nancy Ann Greenfield.....Winston-Salem NC
The Rev. Dr. & Mrs. J. S. Groenfeldt.....Sturgeon Bay WI
Mr. & Mrs. John A. Gustavsen.....Berlin CT
Mrs. R. C. Haberkern.....Winston-Salem NC
Mr. & Mrs. Paul E. Haga.....Winston-Salem NC
Mr. & Mrs. Z. Bryan Haislip.....Winston-Salem NC
Mary Louise Hamilton.....Hope IN
Mr. & Mrs. Richard F. Hammond.....Bethlehem PA
Mrs. Huber Hanes, Jr.....Winston-Salem NC
Mr. & Mrs. B. Craig Haney.....Kernersville NC
Dr. & Mrs. Thorlief Harberg.....Largo FL
The Rev. & Mrs. Albert F. Harke.....Madison WI
Glenn R. Harke.....Washington DC
Mrs. Chester W. Harmon.....Gnadenhutten OH
Mr. & Mrs. D. N. Harney.....Moorestown NJ
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The Dorcas Heil Deischer Memorial Fund

Claude K. Deischer initiated the Dorcas Heil Deischer Memorial Fund in memory of his wife, a long-time music teacher and Moravian organist who died in 1984. During her career, Dorcas Deischer served as organist at Emmaus Moravian Church and at First Moravian Church of Philadelphia.

The Rufus A. Grider Memorial Fund

Dr. Richard D. Claypool established this fund in 1982 to support the publication of his comprehensive catalog of the Bethlehem Philharmonic Collection. The fund will be closed upon publication of the book, which will become the memorial.

The Thor Johnson Living Tribute Fund

The Thor Johnson Living Tribute Fund was established in 1975 by Marian Johnson Johns. Johnson founded the Moravian Music Festivals in 1950 and was a motivating force in the work of the Foundation from its establishment until his death in 1975. The income is used to finance competitions for the writings of new anthems to be premiered at the Festivals.

The George H. Kirschman Memorial Fund

George H. Kirschman, lifelong member of the Emmaus Moravian Church, was a violinist and a supporter of Moravian music. Gifts to this fund, initiated in 1983 by Claude K. Deischer, are applied to the unrestricted endowment of the Foundation.

The Clarence T. and Margaret B. Leinbach Memorial Fund

The Clarence T. Leinbach Fund was established in honor of Leinbach's service as chairman of the Board of Trustees from 1956 to 1959. Upon his death it became a memorial fund. After Mrs. Leinbach's death in 1975, special gifts were made in her memory. The two memorial funds are now combined, and the income is designated for special projects not otherwise covered in the budget.

The Irving Lowens Memorial Collection

Upon the death in 1983 of Dr. Irving Lowens, consultant and trustee of the Foundation, his collection of American tunebooks, presented to the Foundation in 1960, became the Irving Lowens Memorial Collection, to which gifts in cash and kind may be made.

Margery M. Lowens

The Donald M. McCorkle Memorial Fund

The Donald M. McCorkle Memorial Fund was established to honor the first director of the Foundation, who died in 1978. The income from this fund is used for the acquisition of manuscripts and rare prints.

The Peter Memorial Library

Miss Lily Peter, a descendant of Moravian composers Johann F. Peter and Simon Peter, established the Peter Memorial Library in 1961 in honor of the Peter family and in memory of her brother, Jesse Charles Peter. As a patron of the library, she maintains it with yearly gifts. The Irving Lowens collection of tunebooks is a part of the Foundation's library. In 1982 the Nolte Bach Collection was specially named and organized.

The Samuel J. Reeves Endowment Fund

The Reeves Foundation of Dover, Ohio, established this fund in 1981 in memory of Samuel J. Reeves, Dover industrialist and MMF founder and trustee. Income from the fund supports without restriction the purposes of the Moravian Music Foundation.

The Emily M. Schaeffer Memorial Fund

This fund, initiated by Claude K. Deischer in 1983, honors Emily M. Schaeffer, who was organist of St. John's Reformed Church, Emmaus, Pa., from 1922 to 1982. It is an endowment fund, the income of which is unrestricted.

The Jedidiah Weiss Memorial Fund

The Jedidiah Weiss Memorial Fund was created by a bequest from George William Weiss of Bethlehem, Pa., industrialist and descendant of the Moravian singer who is memorialized. Part of the unrestricted fund was used in 1982 to create the Jedidiah Weiss Memorial Collection.

The Margaret Ricksecker Zollar Endowment Fund

Margaret Ricksecker Zollar left a bequest to the Foundation in 1983. Members of her family requested its designation as a fund to which memorial gifts may be applied. The income of the fund is unrestricted.

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The F. P. Stocker Endowment Fund

The F. P. Stocker Endowment Fund was anonymously established in 1979 on the occasion of the honoree's 80th birthday. Dr. Stocker is the only surviving incorporator of the Moravian Music Foundation, of which he is an honorary trustee. Income from the fund is applied to the operating expenses of the institution.

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OF THE MORAVIAN MUSIC FOUNDATION

WINTER 1986 — *A supplement to the Moravian Music Journal* — VOL. II, NO. 2

The Music Foundation Is for Sharing

The year 1986 has been an important and busy one for the MMF. The celebration of its thirtieth anniversary took the form of a birthday gift from the Foundation to people in Moravian centers throughout the United States. Our enthusiastic and tireless director traveled from coast to coast to direct and conduct a series of workshops and concerts in seven areas.

Carrying with him a freshly edited anthem book for the occasion, Karl Köpe united singers and listeners in REJOICE '86. While teaching singing technique, interpretation of the translated texts, and a smattering of background on Moravian composers, he also won many new friends for the Foundation with his infectious personality and obvious spiritual dedication. A letter from New York exclaims, "...our people were thrilled to have had the opportunity to work with you... I think we have made missionaries for Moravian music." Responses from Lititz, Bethlehem, Wisconsin, and Ohio were all enthusiastic. Californians were amazed that we would come so far for them. Members from new Moravian congregations as well as non-Moravians had their first exposure to a Moravian music workshop and learned something of the Foundation's history and work. What more fitting a birthday gift could the Foundation have received? And what better way to celebrate than to share with many its riches?

Our goal is not to stop our celebration with the end of 1986, but to use the year's experience as a breaking of new ground of opportunity. We hope to continue to nourish the seeds planted by conducting similar events once or twice yearly in different areas of the country. We want everyone to know us, to know that the Moravian Music Foundation is not merely a museum but a vital organization with unlimited musical resources to share with all. It belongs to us all and is eager to serve.

— Carol Southerland

Foundation Board

Carol W. Southerland was elected president of the Moravian Music Foundation at its annual board meeting held last October 3-4 in Winston-Salem, N.C. Other elections included Carl Shuman of Lititz, Pa., as vice president, Margaret L. Kolb of Winston-Salem as vice president for development, and Gwyneth Michel of Bethlehem, Pa., and George Lautemann and William Thomas of Winston-Salem as members of the executive committee.

Mrs. Southerland should be familiar to many of us through her service to the Foundation. She has been on the board of trustees since 1984, and she and her husband, I.B. Southerland III, were co-chairmen of the 15th Moravian Music Festival in 1984. For 1986, she has been general chairman for REJOICE '86, the 30th anniversary celebration of the Foundation.

A native of Pennsylvania and daughter of a Moravian minister, Mrs. Southerland has been a part of Moravian congregations in Pennsylvania and California and in North Carolina, where she is a member of Home Church in Winston-Salem. She has been active in the music program and women's work of Home Church as well as a member of the Moramus Chorale. She is a reading teacher in the Winston-Salem/Forsyth County school system and is the mother of two teen-age children.

Moravian Music Calendar

1987

Sunday, January 18, 2-5 p.m. at New Philadelphia Moravian Church, 4440 Country Club Road, Winston-Salem, N.C. Moravian Music Sunday workshop. (Snow date is January 25.)

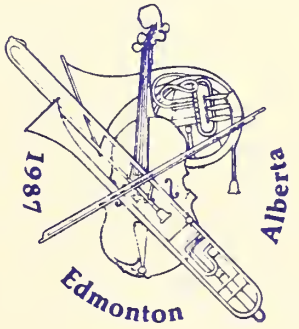
Sunday, March 1, Moravian Music Sunday with the theme: Great Sabbath music.

Sunday, March 1, 4 p.m. at Green Street United Methodist Church, Winston-Salem, N.C. The Moramus Chorale in a concert of Moravian music, conducted by Karl Köpe, director of the Moravian Music Foundation. Part of the West Salem Concert Series.

Saturday, April 18, 7:30 p.m. at Home Moravian Church in Winston-Salem, N.C. The Great Sabbath concert conducted by Jean Blackwood.

Friday-Saturday, April 24-25, Bethlehem, Pa. Spring meeting of the board of trustees of the Moravian Music Foundation.

Sunday-Friday, June 28-July 3, in Edmonton, Alberta, Canada, the 16th Moravian Music Festival. There will be choral and band music for participants to perform and hear, workshops on liturgy reading and modern trends in Moravian music, and seminars on the Moravian Church in Canada. Richard Schantz, director of music at Moravian College and music director at Central Moravian Church, will be conductor for the Festival, and Jeffrey Reynolds, bass trombonist with the Los Angeles Philharmonic, will be band director. Tuition for the Festival is $125 ($145 after March 1); room and board is $96 for six nights and $109 for 17 meals. Total tuition,



room and board is $330 in Canadian currency, payable by March 1, 1987. Festival organizers warn that after that date, no guarantee can be made for lodgings. Please pay in Canadian currency. Further information is available from Janice Vitt, Box 86, Ardrossan, Alberta, Canada, T0B 0E0.

Hymn of the Month

By Mark Van Herr

Translations by Catherine Winkworth

April 1987: "Praise to the Lord, the Almighty," No. 2

This is one of the most popular of all hymns, as is attested to by its appearance in hymnals of many denominations. As it was originally written, it contains six stanzas, of which four are in the 1969 *Moravian Hymnal.* Stanzas one, two and three are as they originally stand in Catherine Winkworth's 1863 translation. For a complete understanding of the hymn, here are stanzas four, five and six:

4. Praise to the Lord, who, when tempests their warfare are waging,
   Who, when the elements madly around thee are raging,
   Biddeth them cease,
   Turneth their fury to peace,
   Whirlwinds and waters assuaging.
5. Praise to the Lord, who when sickness with terror uniting,
   Deaf to entreaties of mortals, its victims is smiting,
   Pestilence quells,
   Sickness and fever dispels,
   Grateful thanksgiving inviting,
6. Praise to the Lord, who when darkness of sin is abounding,
   Who, when the godless do triumph, all virtue confounding,
   Sheddeth His light,
   Chaseth the horrors of night,
   Saints with His mercy surrounding.

In the *English Hymnal,* "Praise to the Lord" is in three sections: Part one is stanza one, two and three, as they appear in our hymnal. Part two is stanzas four, five and six, as printed here. And part three, the conclusion, is the verse four of our hymnal.

It is believed that "Praise to the Lord" is a composite of Psalms 103 and 150; however, many different Psalms could be addressed by all or parts of the hymn. Its author was Joachim Neander (1650-1680), and as part of the Calvinist Reformed tradition, he found opportunity to poetically express his faith in acceptable ways by writing hymns of praise such as this fine example. But with his pietistical leanings and influences, Neander ran into trouble with the church council in Düsseldorf in 1676 for following the practices of a separatist group while serving as rector of the city's Latin School. The school was run by a firm Reformed clergyman named Sylvester Luersen, and Neander grew further away from him as his own pietistical leanings grew.

Neander was both a musician and poet within the Reformed tradition. Poetically, his abilities earned him the title of the "Paul Gerhardt of the Reformed Church." Neander's father, grandfather, great grandfather and great, great grandfather were clergymen. Undoubtedly this influenced him, but ironically he never pursued a religious education nor was ordained into the clergy.

May 1987: "Wake, Awake, for Night Is Flying," No. 206

A song of the Second Coming, of Advent, of prophetic utterance, "Wake, Awake" is another hymn whose music and words come from the same man, in this case, Philipp Nicolai (1556-1608). It has been nicknamed the "king of chorales," thus it is unfortunate that this hymn is little used today by Moravians or other Protestants. Perhaps its disfavor stems from its theme, the eschatological event of Christ's second coming. Perhaps it is the difficulty of the music, though through the years it has been appreciated more by musicians than nonmusicians (consider Bach's use of it in his Cantata 140, "Wachet Auf").

The scripture reference for the hymn is Matthew 25:1-13 about the wise and foolish virgins. A secondary reference is Romans 13:11-14.

NEWSLETTER, a supplement to the *Moravian Music Journal*, is a publication of the Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, N.C. 27107. Károly Kope, director; Richard W. Starbuck, editor.

Philipp Nicolai wrote "Wake, Awake" as part of a devotional book entitled *Freuden Spiegel* (Mirror of Joy). The reason for the book, as he wrote in its preface on August 10, 1598, was "to leave it behind me (if God should call me from this world) as the token of my peaceful, joyful, Christian departure, or (if God should spare me in health) to comfort other sufferers whom He should also visit with the pestilence." That pestilence did indeed hit the town of Una, where Nicolai was pastor. Between July 1597 and January 1598, 1,300 townspeople died. During one week in August, 170 people died of the plague.

Nicolai survived. In 1601 he became chief pastor at St. Katherine's Church in Hamburg, where he served until he died on October 26, 1608, having gained fame as an excellent preacher.

June 1987: "Lift Up Your Heads," No. 63

This is a very popular hymn, at least in Moravian circles through its appearance in the liturgy for Palm Sunday and Advent. However, it is the only widely used hymn written by the scholar, school teacher and pastor, Georg Weissel (1590-1635). It is one of a series of hymns he wrote for festivals of the Christian year, this hymn being his Advent offering.

Stanza one is a close adaptation of Psalm 24:7-10. The Psalm celebrates, according to some scholars, the bringing of the Ark of the Covenant into Jerusalem by David (II Samuel 6:12-19), to others the pre-exilic Feast of Tabernacles, and to still others the post-exilic New Year Festival.

Stanza two personalizes the Psalm used in stanza one. Particularly important when Weissel wrote this hymn was the need for personal spiritual commitment and consecration. This was in part a result of the Thirty Years' War, which decimated the German countryside. In time of national, community and personal tragedy, the hearts of people are drawn to God in a powerful way. Stanza two speaks of this kind of turmoil between earthly dilemmas and heavenly delights.

Stanza three continues the thought of stanza two, the exception being that two is a call to open one's heart and three is the invitation by the individual to Christ to enter in.

Stanza four is a fervent prayer that the Ruler Christ enter the individual ("my Sovereign"), the community ("guide us on"), and the state ("our glorious goal"). The latter desire relates to the end of the fighting over religious views by Catholics and Protestants. A 20th century counterpart would be the fighting that still exists in Northern Ireland today.

Obituary

The Moravian Church and especially Moravian hymnody and music lost a friend and servant when the Rt. Rev. Edward Timothy Mickey, Jr., died December 1, 1986, at Forsyth Memorial Hospital in Winston-Salem, N.C. Long known for his ministry through his work with youth and music, Mickey was chairman of the liturgy committee and guided the publication of the current *Moravian Hymnal.*

Mickey often liked to tell about one youngster he helped introduce to music. Mickey was serving Grace Moravian Church in Mount Airy, N.C., when a Baptist youngster approached and asked him to teach him music. Mickey did. The youth was Andy Griffith, who grew up to become a television star, frequently using music on his own comedy series.

Mickey was proud of his Moravian and musical heritage. His family was Moravian for eight generations on his mother's side, six on his father's. His grandfather, Samuel T. Mickey, was leader of the Twenty-Sixth North Carolina Regimental Band in the Civil War.

Mickey was born May 5, 1908, in Salem, N.C., to Ada Eugina Fogle and Edward Timothy Mickey, Sr. He attended Salem Preparatory School and Winston-Salem city schools, and graduated from Moravian College and Seminary. He was ordained a deacon of the church in 1933 and consecrated a presbyter in 1938 and a bishop in 1977. In 45 years he served 10 churches. He is survived by his wife, Helen Elva Schimmel Mickey; two sons and four grandchildren; and two sisters and two brothers.

Performances *Compiled by Mildred Cline*

BETHANIA, N.C.

Bethania Moravian Church. March 16, 1986: J. C. Vogler, "Jesus, by His Bitter Cross." Jean Blackwood, director and soloist.

BETHLEHEM, Pa.

Central Moravian Church. June 30, 1985: A prelude of Antes chorales. Herbst, "Sing Praises to the Lord," "The Lord Our Mighty Sov'reign." July 14, 1985: Herbst, "God Was in Christ." August 4, 1985: Latrobe, "How Sweet Thy Dwellings." August 11, 1985: Herbst, "To the Throne Go Undismayed." October 6, 1985: Herbst, "As the Branches Are Connected With the Vine." Erbe, "Whatever God Ordains Is Right," "Bread of Life." Naumann, "O Tendervine, Thy Branches." Monica and Richard Schantz, music directors.

BREVARD, N.C.

First United Methodist Church. September 29, 1985: Herbst, "How Blessed They." Our thanks to Charles W. Steele, director of music, for this information. December 24, 1985: Elmore, "What Offering Shall I Bring to Thee," "Jesus Makes My Heart Rejoice." Gregor, "Hosanna." Schulz, "Thou Child Divine."

CHARLESTON, S.C.

Several works by Moravian composers and compositions inspired by Moravian hymns were performed in 1986 at "L'Organo—the Organ in Recital," part of Piccolo Spoleto, the outreach program of the Spoleto Festival USA. On May 29, 1986, organist Ray Ebert performed his own Improvisation on "Lobe den Herren" and Margaret Vardell Sandresky's Prelude on "Springs of Salvation." On June 4, 1986, organist Margaret Mueller performed Herbst's Overture, Latrobe's Preludes 4, 1, 3 and 2, and Erbe's Four Organ Preludes (Hertzliebster Jesu, Allein Gott, Wer nur den lieben Gott, and O Lamm Gottes unshuldig).

GREEN BAY, Wis.

Heritage Hill State Park. May 19, 1985: A concert of Moravian music presented by Heritage Hill Moravian Church: Herbst, "Sing Praises to the Lord." J.F. Peter, "It Is a Precious Thing." Antes, "All Praises Be to the Lord," "All the World Give Praises," "When My Love to Christ," "Precious Name of Jesus," "Saviour, When in Dust to Thee," "My Heart Shall Rejoice." J.D. Grimm, "O Jesus, Show Thy Great Compassion." J.C. Geisler, "The Fruit of the Spirit Is Love," "How Lovely Is Thy Dwelling Place." Leinbach, "Hosanna." Marlys Trunkhill, guest conductor; Phyllis Rossal, piano and rehearsal accompanist; Eileen Vanderwegen, guest organist; Gerda Nelson, flute. December 7, 1985: "Christmas at Heritage Hill," presented by the Moravian Chorale: Herbst, "The People That in Darkness Wandered." J.C. Geisler, "Sing and Rejoice, O Zion." Gregor, *The Prince of Peace Is Come*. Leinbach, "How Shall I Meet My Saviour?" Hagen, "Morning Star." J.F. Peter, "Unto Us a Child Is Born." Antes, "Shout, Ye Heavens." Marlys Trunkhill, conductor; Denise Zenko, piano and organ; Kathy and Gerda Nelson, flutes. This concert was repeated at East Side Moravian Church in Green Bay on December 8, 1985. Our thanks to Mary Ellen Hayes and June Sattler for this information.

Heritage Hill Moravian Church. March 15, 1986: Gregor, "Hosanna," "Thou, Lord, Art Our Shepherd." J. C. Geisler, "Es Ist Ein Gott," "The Lord Showeth Mercy." Michael, "I Love to Dwell in Spirit." Antes, "I Will Mention the Loving Kindness," "Go, Congregation, Go." Soerensen, "Blessed Are They." Latrobe, "How Sweet Thy Dwellings." Erbe, "In Truth, He Hath Borne Our Sorrows." Marlys Trunkhill, conductor; Denise Zenko, pianist.

KINSTON, N.Y.

Old Dutch Church. November 24, 1985: Bechler, "Praise, Thanksgiving, Glory, Honor." December 1, 1985: J.D. Grimm, "Lamb of God, Thou Shalt Remain Forever." December 24, 1985: Hagen, "Morning Star," "Fear Not, for Behold I Bring Good Tidings." Gloria Simmons, soprano; Barbara Lottridge, organist; Maureen and David Keehn, music directors. Our thanks to David Keehn for this information.

Moravian Music on the BBC

Alfred Stonehewer, organist and choirmaster at Fairfield Moravian Church in Manchester, England, has continued his informative correspondence with the Foundation. For last summer's *Newsletter*, he provided material on the 200th anniversary of the Fairfield settlement, which took place in 1985. Now Stonehewer writes that the BBC has paid a visit to Fairfield, and Moravian music has made it onto the telly:

> The B.B.C. Television programme on the church and settlement here at Fairfield was very well produced and came over well. They had to condense three days of filming into half an hour.
>
> The choir sang Clemens' "All silent was the night" and a modern anthem by E.H. Thiman "We thank Thee, Lord, for this fair earth", and Sr. K. Jones sang "Prince of Peace, Emmanuel". I played two of La Trobe's Preludes for Organ. We had one or two shots of the choir singing and all the music or rather portions of all the music were used as background music while shots of the Square [in the Fairfield settlement] were shown. Parts of the Lovefeast and communion [of last October 5] were included also. People spoke on various aspects of the church's history and present day life.

Our thanks to Alfred Stonehewer, who concludes his letter by wishing all at the Foundation a peaceful and prosperous New Year.

LITITZ, Pa.

Lititz Moravian Congregation. March 31, 1985: Leinbach, "Hosanna." Soerensen, "Bethany, O Peaceful Habitation." April 6, 1985: Herbst, "Surely He Has Borne Our Sorrows." Soerensen, "Blessed Are They." J.G. Gebhard, "O Speak to Me of Jesus' Sorrow." April 7, 1985: J. F. Peter, "I Will Sing to the Lord." April 21, 1985: Michael, "Hearken, Stay Close to Jesus Christ." May 5, 1985: Gregor, "He Is Joseph, Your Brother." May 12, 1985: Boeringer, "Jesus Makes My Heart Rejoice." June 2, 1985: Bechler, "O the Blessedness Is Great." June 9, 1985: Reynolds, *Moravian Chorale Cycle*. Graun, "Sing and Be Joyful." June 23, 1985: Bechler, "All-Merciful Saviour." June 30, 1985: J. F. Peter, selections from *Psalm of Joy*. September 8, 1985: Elmore, "Welcome Among Thy Flock of Grace." September 15, 1985: Herbst, "Seek Ye His Countenance in All Places." September 22, 1985: J. F. Peter, "It Is a Precious Thing." October 13, 1985: Bechler, "O the Blessedness Is Great." October 27, 1985: Antes, "What Splendid Rays." December 31, 1985: Antes, "In Joyful Hymns of Praise."

February 2, 1986: Michael, "Hearken, Stay Close to Jesus Christ." February 16, 1986: Hus, "Jesus Christ Our Strong Salvation." March 2, 1986: Naumann, "O Tender Vine" (Jean Doherty, soloist). March 9, 1986: Antes, "Go, Congregation, Go."

Roger I. Kurtz, organist; Barry L. Sawyer, senior choir director. Our thanks to Marian Shatto for this information.

MINNEAPOLIS

Part of the Minnesota Orchestra Sommerfest at Orchestra Hall. August 8, 1986: Selections from the Band of the 26th North Carolina Regiment, including "Mocking Bird Quick Step," "Rock Me to Sleep, Mother," "Come Where My Love Lies Dreaming," and "Dixie/Bonnie Blue Flag." Merrimon Hipps Jr. and Clement Volpe, cornets; Ronald Hasselmann, flugelhorn; Bruce Rardin, alto horn; Ronald Ricketts, baritone; Ross Tolbert, tuba. In the concert program was a photo of the 26th North Carolina Regiment Band, courtesy of the Moravian Music Foundation.

NEW CARROLLTON, Md.

Trinity Moravian Church. April 16, 1985: Freydt, "Forever I Praise Thee." J.G. Gebhard, "O Speak to Me of Jesus' Sorrow." Gambold, "Bring, Us, O Lord, Closer to Thee." J.D. Grimm, "Lamb of God, Thou Shalt Remain Forever." Herbst, "God Was in Jesus." J.F. Peter, "It Is a Precious Thing." Paul M. Kelley conducted the concert of Moravian music as part of a requirement for a master of music degree from Catholic University of America. Our thanks to Starr Fishel Hendel for this information.

RALEIGH, N.C.

Raleigh Moravian Church. January 27, 1985: Michael, "Hearken, Stay Close to Jesus Christ." February 3, 1985: Hagen, "All the World Shall Sing His Praise." February 17, 1985: J. F. Peter, "It Is a Precious Thing."

(Continued on Page 4)

February 24, 1985: J. F. Peter, "I Will Freely Sacrifice to Thee." May 19, 1985: J. C. Geisler, "There Is One God and One Saviour." June 2, 1985, Gregor, "Praise Ye the Lord, O My Soul." June 16, 1985: Antes, "What Splendid Rays of Truth and Grace." June 23, 1985: J. C. Geisler, "Blessed the People." July 21, 1985: Michael, "I Love to Dwell in Spirit." August 4, 1985, Dencke, "I Speak of the Things." September 29, 1985: J. F. Peter, "I Will Freely Sacrifice to Thee." October 13, 1985: J. C. Geisler, "Thank Ye the Lord." November 1985: J. F. Peter, "Praise the Lord, O My Soul." November 24, 1985: J. C. Geisler, "O How Blessed." December 8, 1985: J. C. Geisler, "O That Salvation for Israel Would Come." December 22, 1985: Gregor, *The Prince of Peace Is Come* (soloists: Frank Kauffman, Carole Martin, Chancy Kapp, Mary Griffin). January 19, 1986: Michael, "Hearken, Stay Close to Jesus Christ." Robert McWithey, director and organist. Our thanks to Anne Manning for this information.

THOMASVILLE, N.C.

First Reformed United Church of Christ. March 23, 1986: Rohlig, "Hail, Thou Once Despised Jesus." Haywood, "These Are They." Richard Conrad, director; Martha Martin, organist; Marguerite Leonard, pianist.

WINSTON-SALEM, N.C.

Christ Moravian Church. May 18, 1986: Antes, Sonata No. 1, *Adagio*. J.C. Geisler, "Thank Ye the Lord."

Fairview Moravian Church. August 11, 1985: J. Reynolds, "Fanfair." October 4, 1985: Hagen, "O Delightful Theme." January 6, 1986: J. C. Geisler, "O That Salvation for Israel Would Come." Michael, "Hail Infant Newborn." Margaret Styers, organist; Bill Hall, director. Our thanks to Colleen W. Van Horn for this information.

Friedberg Moravian Church. March 16, 1986: At "A Concert of Sacred Music of Lent," the adult choir of the Little Church on the Lane in Charlotte, N.C., presented "The Passion Cantata" by their director, Dr. E. Marcus Andersen.

Home Moravian Church. November 25, 1984: Weisse/Basta, "Come, Let Us All With Gladness Raise." December 2, 1984: Leinbach, "Hosanna." J. C. Geisler, "O That Salvation for Israel Would Come." July 7, 1985: J. C. Geisler: "Thus Saith the Lord" (Alex Helsabeck, soloist). January 20, 1985: Antes, "O What a Depth of Love and Boundless Grace." Gambold, "Bring Us, O Lord, Closer to Thee." January 27, 1985: Latrobe, "O Send Out Thy Light and Thy Truth," Preludes 1, 2, and 3. March 17, 1985: Clemens, Voluntary on "Mercy." Vardell, Andante. April 7, 1985: Till, "Rejoice, Thou Lamb's Beloved Bride." July 28, 1985: Kroeger, "Jesus Makes My Heart Rejoice." August 18, 1985: Till, "Praise and Laud and Honor." J. C. Geisler, "The Fruit of the Spirit Is Love." September 29, 1985: J. F. Peter, "I Will Freely Sacrifice to Thee." October 13, 1985: J. F. Peter, "I Will Make an Everlasting Covenant" (Martha Weber, soloist). November 24, 1985: J. F. Peter, "Blessed Are They." December 29, 1985: Antes: "Loveliest Immanuel."

January 12, 1986: G. G. Mueller: "You Are Precious to Him." January 19, 1986: Michael: "Hearken, Stay Close to Jesus Christ" (Martha Abernethy, soloist). January 26, 1986: Jaeschke, "My Faith Is in Thee." February 9, 1986: Latrobe, Preludes 3, 1 and 2, "How Shall a Mortal Song Aspire." J. C. Geisler, "There Is One God and One Saviour." Herbst, "Sing Praises to the Lord." Erbe, "Christ Is Our Master, Lord, and God." February 23, 1986: Erbe, "If Thou but Suffer God to Guide Thee." March 2, 1986, J. F. Peter, "Lead Me in Thy Truth." March 23, 1986: Leinbach, "Hosanna." Kroeger, "Hosanna." James Basta, director of music.

Hope Moravian Church. June 2, 1985: "An Evening of Sacred Music for Special Occasions," presented by the Trinity Moravian Church Adult Choir, Paul Peterson, director: Antes, "What Splendid Rays of Truth and Grace." J. C. Geisler, "His Delights Are with the Sons of Man." Bechler, "O the Blessedness Is Great." Graun/Reynolds, "Sing and Be Joyful." Gregor, "O Shepherd of Israel."

Konnoak Moravian Church. February 3, 1985: Erbe, "Nun Ruhen Alle Waelder." February 24, 1985: Kroeger, "Latrobe." May 5, 1985: Latrobe, Prelude 1. August 25, 1985: Latrobe, Prelude 5. Beth Golden, director of music; Norma Nifong, organist.

Oak Grove Moravian Church. September 2, 1984: C. Wester, "Now Draw We Near." September 23, 1984: Bechler, "All Merciful Saviour." Haywood, "These Are They." October 14, 1984: Bechler, "O the Blessedness Is Great." Latrobe, Prelude No. 1. Antes, "What Splendid Rays of Truth and Grace." January 6, 1985: Antes, "Soul at This Most Solemn Season." February 10, 1985: Bechler, "All-Merciful Saviour." March 3, 1985: Antes, "Sinners, Come, the Saviour See." March 17, 1985: Gebhard, "Come and Fix Your Heart on Christ." May 12, 1985: Bechler, "O the Blessedness Is Great." July 21, 1985: Latrobe, Preludes No. 1 and 2. November 17, 1985: Bechler, "All-Merciful Saviour." December 1, 1985: E. W. Leinbach, "How Shall I Meet My Saviour?" Nancy Whicker, director; Sandra Grindstaff, organist.

Providence Moravian Church. October 28, 1984: Haywood, "These Are They." November 4, 1984: Horn, "Join We All With One Accord." November 11, 1984: Carl Mueller, "God Is Present Everywhere." November 18, 1984: J. F. Peter, "It Is a Precious Thing." December 16, 1984: Mrs. J. Kenneth Pfohl/Douglas Rights. "Advent Hymn." February 3, 1985: Clemens/Boeringer, "Almighty God, Unto Whom All Hearts Be Open." March 24, 1985: Carl Mueller, "Create in Me a Clean Heart, O God." April 21, 1985: Bechler, "O the Blessedness Is Great." December 22, 1985: Mrs. J. Kenneth Pfohl/Douglas Rights, "Advent Hymn." Jean Harris, director; Mildred Cline, organist.

St. Philips Moravian Church. December 22, 1985: Hagen, "Fear Not, for Behold I Bring Good Tidings." Guest choir, Home Moravian Church Adult Choir, James Basta, director.

Wake Forest University. A Pastors' School and Community Worship Service, July 8, 1985: H. Pfohl, "A Call to Praise." J. C. Geisler, "The Fruit of the Spirit Is Love." Guest choirs, Home Moravian Church Adult Choir and St. Philips Moravian Church Adult Choir.

THE MORAVIAN MUSIC FOUNDATION
Telephone 919-725-0651
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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

SUMMER 1987 — *A supplement to the Moravian Music Journal* — VOL. III, No. 1

A Legacy Remembered

By K. Köpe
Director, Moravian Music Foundation

The following appeared as program notes for the 16th Moravian Music Festival, held this June 28 - July 3 at Edmonton, Alberta, Canada.

As we read the names of those but for whom this Festival would not exist—Gregor, Peter, Herbst, Michael, Hagen, et al.—we instantly recognize them for what they are: composers. Familiar to members of the Moravian communities, unknown to the world at large, those names stand for an extraordinary musical achievement by a tiny group of people that made music as integral a part of its daily life as eating and drinking. Whether in the sophisticated cities of Europe or in the wilderness of the New World, in London as in Bethlehem, Zeist or Bethabara, they sang and played their instruments and made music—the best music of their day—as a matter of course, like eating and drinking and breathing.

Now, some two centuries later, we wonder: who were these master cooks, these composers who provided a seemingly endless menu of such good musical fare? The answer to our question is not hard to find. Thanks to their habit of keeping meticulous records and diaries, and thanks to their tradition of leaving behind a curriculum vitae (Lebenslauf), we need not search long: they themselves tell us all the important events of their lives.

And yet, they makes very little mention of their musical achievements, and one would rarely recognize the composer, the organist, the outstanding musician from reading those autobiographies. Why? Was it out of modesty? They could hardly have *all* been *that* modest to *that* degree! Was music something to be ashamed of, something for which one had better not be remembered? Hardly: music was considered a noble and holy art and one of the worthiest forms of prayer. Why, then, this silence in the Lebensläufe regarding the musical achievements of those persons?

Perhaps the most plausible answer to that question is this: music was so much taken for granted (like reading and writing) that it rarely received mention, just as eating and drinking find no place in a Lebenslauf. To discuss one's music-making might have seemed as superfluous—or even out of place—as would

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Moravian Music Sunday

Compiled by Mildred C. Cline

The observance of the Saturday between Good Friday and Easter as "Great Sabbath" is apparently unique to the worldwide Moravian Unity. The Passion Week observances of the Moravian Church aim at drawing the hearer into the events described in the Gospels, and making the hearer a participant. Unique is the Moravian Church's emphasis on Jesus' rest in the grave following His burial before sunset on Friday, the beginning of the Jewish Sabbath. The first Great Sabbath was a day of quiet peace and rest for Jesus following the anguish and suffering He had just undergone. It was also a quiet time for His faithful followers who had gone with Him from Bethany to Calvary. For us, it is a time of great expectation, for we have been promised everlasting life through His triumph over the grave.

The Moravian Music Foundation chose the theme of Great Sabbath music for this year's Moravian Music Sunday, last March 1, to bring once again to our attention some of the most moving anthems of our heritage. All performances listed below took place on March 1 unless otherwise noted.

BETHANIA, N.C.

Bethania Moravian Church. Gregor/W. Held, Variations on "All the Bliss Which We Possess." Latrobe, "We Praise Thee, O God." J. G. Wagner, "How Great the Bliss" (performed by the Gregor Handbells). Erbe, Organ Chorale on "Sing Praises Unto God on High." Jean Blackwood, music director.

BETHLEHEM, Pa.

Central Moravian Church. Clemens, "Almighty God, Unto Whom All Hearts Be Open." Hasse, "Save Us, Lord." Gregor, "Thou, Lord, Art My Shepherd." Cathy Spallitta-Heiser, Deborah Leyshon and Ellen Wolbach, soloists; Monica and Richard Schantz, music directors.

East Hills Moravian Church. J. F. Peter, "It Is a Precious Thing." Michael, "Hearken! Stay Close to Jesus Christ." Suzanne Diehl, music director. Our thanks to Barbara Stout for this information.

CLEMMONS, N.C.

Clemmons Moravian Church. Elmore, "What Offering Shall I Bring to Thee?" Latrobe, "O Be Joyful in the Lord." Hus, "Jesus Christ, Our Strong Salvation." Herbst, "Blessed Are the Pure of Heart."

GREEN BAY, Wis.

East Side Moravian Church. Gregor, "This Is the Day." Gregor/Köpe, "Go, Congregation, Go!" Soerensen, "Blessed Are They." Herbst, "See Him, He Is the Lamb of God." J. C. Geisler, "Lord I Hold Most Dear." Antes, "Go, Congregation, Go." Several members of Heritage Hill Moravian Chorale participated in the service. Mark Rader and Jay Prochnau, violinists; Gerda and Katherine Nelson, flutists; Paul Klapatch, trombonist; Doug Dachelet, Kathy Nelson and Marlys Trunkhill, soloists; Marlys Trunkhill, guest director; Linda Halloin, guest organist. Our thanks to June Sattler for this information.

GREENFIELD, Mass.

Second Congregational Church. A concert by the Early American Singing Society of Deerfield: J. F. Peter, *Psalm of Joy*, "It Is a Precious Thing." Antes, "Loveliest Immanuel." Michael, "Hearken! Stay Close to Jesus Christ." Köpe, Choral Variations on "Built on a Rock the Church Doth Stand."

KERNERSVILLE, N.C.

Kernersville Moravian Church. Reynolds, "Moravian Chorale Cycle." Herbst, "Sing Praises to the Lord." Dr. Lee Beall, music director and organist. The Forsyth Brass Ensemble gave the prelude.

MADISON, Wis.

Lakeview Moravian Church. Lovelace, Partita on "Berthelsdorf." Bechler, "O the Blessedness Is Great." Kroeger, Offertory on "Latrobe." Cyril Owen, organist and choir director.

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Hymn of the Month

By Mark Van Herr

Translations by Catherine Winkworth

October 1987: "If Thou but Suffer God to Guide Thee," No. 544

This is one of the most deeply moving and practical hymns in the 1969 *Moravian Hymnal.* Originally entitled "A hymn of consolation: That God will care for and preserve His own in His own time," it breathes a spirit of implicit trust in the Almighty.

In the year 1641, Georg Christian Neumark (1621-81) began his journey from what we would today describe as a high school to the University of Köngisberg, where he was to become a student. Along the way he was robbed of everything. Bereft even of the money to begin his studies, he wandered from place to place seeking employment. Finally he found a position as tutor for the children of a wealthy judge in the city of Kiel. In gratitude, he wrote this hymn.

Eventually Neumark saved enough money to enter the university in 1643; there, he studied law and poetry. When he graduated, he was hired as court poet, librarian and archivist under Duke Wilhelm II of Saxe Weimar.

The text is quite memorable, making it a most popular hymn among German-speaking people, and Catherine Winkworth gave the English-speaking world a translation which all can identify with and can find solace in. In this hymn certain key words can help us in our daily walk through this world of change, stress and confusion.

Stanza one is powerful and energetic, the most active of the three verses. It calls on us to see God as the *guide*, the source of *hope* and *strength*, and the *rock* of *unchanging love* on which to build our lives. Stanza two is the reflective part of the hymn, asking us to rely on *stillness*, *waiting* and *contentment*. Balancing the first two verses, stanza three urges both an active life ("keep His ways," "do thine own part faithfully") and the reflective life ("sing, pray," "trust His word").

The tune for this hymn is a good example of a marriage of music and words. Neumark composed it in 1657, some 16 years after he wrote the words. The tune, "Bremen," has been popular with composers over the years. Bach composed a cantata based on it, and Mendelssohn incorporated it in his masterful oratorio, *St. Paul.*

November 1987: "Once He Came in Blessing," No. 64

Jan Roh (—-1547), the author of this hymn, was a native of Domachitz near Leitmeritz in Bohemia. When he wrote in Latin he styled himself "Cornu," and in German "Horn." He was one of the leaders of the ancient Moravian Church. In 1518 he was ordained a pastor and began preaching to the Bohemian Breathren at Jungbunzlau in Bohemia; in 1529 he was chosen as one of the three seniors of the Unity; and in 1532 he was consecrated bishop. Under Roh's guidance, the Bohemian Brethren published a collection of hymns in the German language in 1531, which Martin Luther found most useful. Roh also edited the Bohemian Brethren's 1541 hymnal and the Brethren's second German-language hymnal in 1544.

In the 1969 *Moravian Hymnal*, "Once He Came in Blessing" appears on facing pages as hymn numbers 64 and 65. The tune for 65 was composed by Michael Weisse (1488-1539), a German monk who became a pastor of the ancient Bohemian Brethren and who edited the 1531 German-language hymnal. The tune for 64 was composed in 1888 by John Frederick Wolle (1863-1933), who for many years was organist at Central Moravian Church in Bethlehem, Pennsylvania, and who founded the city's famous Bach Festival.

"Once He Came in Blessing" is placed in the Advent section of the hymnal, but it can be used on many levels in many seasons. Stanza one begins with Christmas (note the past tense, though), but it ends with Christ's Passion and Crucifixion (past tense again). The second stanza speaks of the Messiah who comes within us to win us from sin; this is the image of Christ standing at the door and knocking (Revelation 3:20). Stanza three turns the hymn from a text of plurality to a personal confrontation with the invitation to receive Christ as healer and forgiver of all that separates us from him. Stanza four is a congregational response to the invitation of the whole of stanzas one through three. In welcoming Christ into our lives, we promise to confess and serve him on earth and to bless him in heaven.

December 1987: "All My Heart This Night Rejoices," No. 89

In a survey taken several years ago, those who responded to the poll thought this hymn was not only "beautiful," but also a "delightfully different hymn, musically."

Certainly its author is well-known to Moravians. Paul Gerhardt (1607-76) was an ordained Lutheran, strongly influenced by the Pietistical branch of his church as led by Spener. Surely the depth of devotion so evident in Gerhardt's hymns stems in large part from his personal experiences with tragedy. The Thirty Years' War (1618-48) brought upheaval to his youth and early manhood, and he did not find a stable position until he was 44 years old. He did not marry until he was 48. Of his five children, only one survived past childhood, and his wife died when he was 58.

Yet Gerhardt was one of the most prolific hymn writers of his time, and ranks today next to Luther in quality and popularity. For Luther, "free Grace and the work of the Atonement, in Redemption and the bursting of the gates of Hell [were] the inspiration of his joyful confidence; with Gerhardt it is the belief in the Love of God. With Luther the old wrathful God of the Romanists assumed the heavenly aspect of grace and mercy; with Gerhardt the merciful Righteous One is a gentle loving Man" (Julien's Dictionary of Hymnology, p. 409).

Although many of Gerhardt's hymns seen to be focused on the individual, in reality they are the response of the individual as part of the community. "All My Heart This Night Rejoices" is simple and straightforward. It is the response of an adoring, thoughtful individual who has found a joy in the human Christ that transcends the problems, the pains, the upheavals of life. Here is a hymn of (1) reflection, (2) invitation, (3) evangelistic call, and (4) prayer. These four verses sum up what we strive for as Christians:

(1) Worship, both as a community and personally.
(2) Acceptance of the gift that is Christ.
(3) The call to share the Good News.
(4) Prayer for Christ's eternal presence.

Music Sunday

(Continued from page 1)

RALEIGH, N.C.

Raleigh Moravian Church. J. C. Geisler, "Praise Ye the Lord." Herbst, "Sing Praises to the Lord." Elmore, "Look Up, My Soul, to Christ Thy Joy." Robert E. McWithey, organist and choir director.

RURAL HALL, N.C.

Mizpah Moravian Church. Gregor/Köpe, "Go, Congregation, Go!" Gregor, "And When All Things Had Come to Pass."

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UNIONVILLE, Mich.

Unionville Moravian Church. Gregor/Köpe, "Go, Congregation, Go!" Gregor, "In Slumber, Peaceful Slumber."

VICTORIA, Minn.

Lake Auburn Moravian Church. Antes, "Soul at This Most Solemn Season." Gregor/Köpe, "Go, Congregation, Go!" Karol Plocher, choir director.

WILMINGTON, N.C.

Covenant Moravian Church. February 8, 1987: Among the works presented by the church choir at a *Singstunde* celebrating Moravian Music Sunday were "O Exalt and Praise the Lord" by Gregor; "Hail, Infant Newborn" and "Hearken! Stay Close to Jesus Christ" by Michael; "I Will Freely Sacrifice to Thee" by J. F. Peter; "Hosanna" by Lein bach; "It Is Our God" by Bechler; and "Amen, Praise Ye the Lord" by Hasse.

WINSTON-SALEM, N.C.

Ardmore Moravian Church. Lonas/Boeringer, "Holy, Holy, Holy." Gregor, "In Slumber, Peaceful Slumber." Gregor/Köpe, "Go, Congregation, Go!"

Fairview Moravian Church. Gregor, "In Slumber, Peaceful Slumber."

Messiah Moravian Church. Freydt, "When We in Spirit View Thy Passion." Gregor, "In Slumber, Peaceful Slumber."

New Philadelphia Moravian Church. Latrobe, Prelude No. 3. Antes, "For Grace I Sigh and Weep"; "O What a Depth of Love and Boundless Grace" (bells alone); "Resting in the Silent Grave." Gregor, "In Slumber, Peaceful Slumber." Gregor/Köpe, "Go, Congregation, Go!"

Performances *Compiled by Mildred Cline*

ANDERSON, S.C.

Boulevard Baptist Church. May 3, 1987, at a concert of early American Moravian church music: J.F. Peter, "Sing O Ye Heavens," "It Is a Precious Thing." Bechler, "O the Blessedness Is Great." Antes, "Go, Congregation, Go," Rondo Allegro, Allegro Assai, Grave Sostenuto-Allegro. Wolle, "For Me, O Lord, My God." Gregor/Garee, "Hosanna." Herbst, "The People That in Darkness Wandered." Wolf, "Glory Be to Him." E. Steven Ponder, director; Margaret Weeks, organist.

BETHANIA, N.C.

Bethania Moravian Church. February 22, 1987: Christian D. Weber, "Go Forth Now, Christian Soldier" (first performance of this hymn). Jean Blackwood, music director.

BETHLEHEM, Pa.

Central Moravian Church. August 17, 1986: Herbst, "Jesus Makes My Heart Rejoice." Denke, "O Be Glad, Ye Daughters of His People" (sung in German). September 21, 1986: Bechler, "O the Blessedness Is Great." October 12, 1986: Gregor, "Thou, Lord, Art Our Shepherd." November 16, 1986: Herbst, "The Lord Our Mighty Sov'reign." Monica and Richard Schantz, music directors.

EDEN, N.C.

Leaksville Moravian Church. Works performed during 1986: Pfohl, "Communion Hymn." Gregor, "O Shepherd of Israel," "Hosanna," "Jesus, Call Thou Me." Soerensen, "Bethany, O Peaceful Habitation." Wolle, "My Redeemer, Overwhelmed with Anguish." Highsmith, "O Rest, My Lord." Antes/Ehret, "Sinners, Come, the Saviour See." Antes, "Let Us with a Gladsome Mind," "Soul, at This Most Solemn Season." Bechler, "O the Blessedness Is Great." M. Warner, "The Lord's Prayer." Schulz, "Thou Child Divine." Marguerite Kirks, choir director; Mrs. W. T. Pennebaker, organist. Our thanks to Doris L. Brown for this information.

HUNTSVILLE, Ala.

First Presbyterian Church. April 16, 1987: W. Held, "Suite of Passion Hymn Settings." Gregor, "O, Had I Been There and Shared, Lord." Kellner, "O Sacred Head Now Wounded." Gebhard, "O Speak to Me of Jesus' Sorrow." Antes, "Go, Congregation, Go," "Surely He Hath Borne Our Griefs."

Music director Stanley R. McDaniel writes:

"I want to thank you [the Moravian Music Foundation] for making this wonderful music available to us! As a person who is vitally interested in early American church music, it's very gratifying to me that some have continued to publish significant repertoire long after the fad of the mid '70s. I was disappointed to discover that Herbst's 'God Was in Jesus' is at least temporarily out of print, however. A great piece!

"I also want to make a plea for more practical SATB church choir editions. I suspect that some directors are scared off by unusual voicings of some of this music, little knowing that it is perfectly adaptable to standard SATB with a little effort and forethought."

LITITZ, Pa.

Lititz Moravian Congregation. March 1, 1987: As part of the Church Square Concert Series, the Lititz Moravian Trombone Choir played "Sing and Be Joyful" by Graun, "Hosanna" by Leinbach, "To Us a Child Is Born" by Herbst, "Surely He Has Borne Our Griefs" by Antes, and "Moravian Chorale Cycle" by Reynolds as well as a number of Moravian chorales by Antes, Leinbach, Hagen, Wolle, Weisse, Gregor, Latrobe and Bechler. Jean M. Doherty, director; Roger L. Kurtz, organist. Our thanks to Jean M. Doherty for this information.

PIGEON, Mich.

Cross Lutheran Church. March 7, 1986: J. F. Peter's "Glory Be to Him" was presented as part of the Thumb Cantate Chorale Concert. The concert was also presented March 9, 1986, at Unionville Moravian Church in Unionville, Mich. Wanda Eichler, director; A. J. Strieter, assistant director; Heidi Stecker, accompanist; Shirley Nusz, assistant accompanist.

RALEIGH, N.C.

Raleigh Moravian Church. August 31, 1986: Michael, "I Love to Dwell in Spirit," September 21, 1986: J. C. Geisler, "There Is One God and One Saviour." October 12, 1986: Bechler, "O the Blessedness Is Great." October 26, 1986: J. F. Peter, "I Will Freely Sacrifice to Thee." December 7, 1986: Antes, "How Beautiful upon the Mountains." January 11, 1987: Herbst, "God Was in Jesus." February 1, 1987: Herbst, "Blessed Are the Pure in Heat." February 8, 1987: J. C. Geisler, "Thank Ye the Lord." March 8, 1987: Michael, "Hearken! Stay Close to Jesus Christ." March 15, 1987: J. F. Peter, "It Is a

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A Legacy Remembered

(Continued from Page 1)

have a discussion of one's diary-keeping or record-keeping. Does one mention that one breathes? Or that one's heart beats?

Of course you had to breathe to be alive! Of course you made music! Of course you sang, and played, and copied music, and wrote your own when necessary! It was no "big deal"; it was all part of life. It was no "special" activity, it was not a "cultural" thing, much less a hobby. It was all part of being what you were. There was nothing to brag about, to talk about, to tell about, write about.

And so it happens that those gentlemen are officially recorded by their professions, by the trade they exercised or were trained in: scribe (Peter), watchmaker (Antes), minister and teacher (Hagen), and so on. The remarkable thing about those people is that, though long dead and though their "profession" or "trade" long forgotten, they are still remembered for what they wished or tried to be remembered least: their music.

They made music and composed music on the side, in their spare time. One wonders: when did they find time for it with all the other duties they performed? But they did. They were mostly self-taught, and they learned from each other. Their community was so musical and music-oriented that a good musical education was practically a foregone fact. The more gifted took wings, often with the help of the more experienced and more expert.

And they loved music. All good music. And they carried it with them wherever they went. And they asked for more from the Old Continent. And they copied it. And copied it...maybe with the hope of performing it someday, and if not, then just for the joy of owning a copy of it. (Herbst, for instance, copied out entire scenes from Italian operas, something he hardly expected to see or hear performed in Lititz or Nazareth!)

And in copying so much good music, they learned how to compose (Herbst, Peter). And at a time when a new nation was struggling to be born, they composed the first chamber music (Peter, Antes) and wind-ensemble music (Michael) known to have been written in America: not "amateur stuff" by amateurs, but respectable scores written with an expert pen by...scribes, watchmakers, teachers, ministers, bishops...and even by organists.

Who would have remembered the scribe, the missionary, the bishop, the teacher today? Only a few historians. Instead, thousands upon thousands keep their names alive each time they sing or play something by them, by those composers who did so little to try to be remembered, save one thing—they gave us beautiful music.

Moravian Music Calendar

1987

Mondays, September 14, 21, and 28, in Winston-Salem, N.C. At 7-8:30 p.m. in the Single Brothers Workshop. Old Salem, Inc., will sponsor "An Introduction to the History and Significance of Music by Moravian Composers," taught by Dr. James Boeringer, former director of the Moravian Music Foundation. Admission charged. Registration limited. For more information, phone (919) 723-3688.

Friday-Saturday, October 9-10, in Winston-Salem, N.C. Fall meeting of the board of trustees of the Moravian Music Foundation.

Saturday, October 10, in Winston-Salem, N.C. At 8 p.m. in Hanes Auditorium of the Salem College Fine Arts Center. Moravian Music Foundation fall concert.

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Precious Thing." March 29, 1987: Hagen, "All the World Shall Sing His Praise." April 12, 1987: J. C. Geisler, "Thy Lord Is Ruler." Latrobe, "Was Ever Grief Like Thine?" Soerensen, "Bethany." April 13, 1987: Bach/Boeringer, "I Smite upon My Guilty Breast." April 15, 1987: Ritter, "By Thy Griefs." Robert E. McWithey, organist and choir director.

RICHMOND, Va.

First Presbyterian Church. February 1, 1987: Elmore, "Jesus Makes My Heart Rejoice," "Look Up, My Soul, to Christ Thy Joy." Michael, "Hearken! Stay Close to Jesus Christ." J. Michael Grant, minister of music. Our thanks to William H. Neal Jr. for this information.

RURAL HALL, N.C.

Mizpah Moravian Church. February 15, 1987: J. C. Geisler, "The Fruit of the Spirit."

Rural Hall Moravian Church. April 26, 1987, among the works performed at a recital dedicating the church's new organ were Prelude on "Pilgrimage" by Edna Jeffries; "We Thank You, Lord" and Improvisation on "Jesus Makes My Heart Rejoice" by Ray Ebert; and "Springs of Salvation" by Margaret Vardell Sandresky. The organ was built by W. Zimmer & Sons, Inc., of Charlotte, N.C. It has 26 stops, 13 ranks, 824 pipes with 21-note cathedral chimes, two manual (great and swell) and pedal, and combination action (five presets puls cancel). Organist for the recital was Ray Ebert.

UPPER MARLBORO, Md.

St. Paul's Moravian Church. September 13, 1986, at a community piano recital the Rev. Mark Van Herr performed Latrobe's Sonata No. 1.

WILLIAMSBURG, Va.

Bruton Parish Church. October 19, 1986: Latrobe, "O Send Out Thy Light and Thy Truth." James S. Darling directed the Bruton Parish Choir. April 5, 1987: Antes, "How Beautiful upon the Mountains." Frank T. Lendrim, associate organist, directed members of the choir of William and Mary College. James S. Darling, organist and choirmaster. Our thanks to John Hertz for this information.

Washington Area Moravians at Pageant of Peace

On December 14, 1986, approximately 80 Moravians from the metropolitan Washington area sang and played in a half-hour concert at the bandshell next to the national Christmas tree in the nation's capital.

Members and friends of the congregations of Faith (Washington), Graceham (Thurmont, Md.), St. Paul's (Upper Marlboro, Md.), and Trinity (New Carrollton, Md.) played and sang hymns and chorales from the Moravian heritage. The selections included "Once He Came in Blessing," "Hosanna," "How Shall I Meet My Saviour," and "Christ the Lord, the Lord Most Glorious."

The group, called the Moravian Music Ensemble of Greater Washington, was under the general direction of the Rev. Mark V. Herr of St. Paul's. The band was under the director of Dennis Fort of Trinity. Arrangements for the group's participation were made by the Rev. Dr. Walter V. L. Eversley of Faith.

Plans are being made to perform again in the Advent season of 1987.

WINSTON-SALEM, N.C.

Bethabara Moravian Church. March 4, 1984: Kroeger, "Confession." Gregor, "The Lord's Temple," "See How Mildly," "Our God Is Truth," "Commitment," Trio Sonatas. George Trautwein, violinist; Barbara Trautwein, oboist; Becky Giesler, flutist; Betty Colclough, organist.

Fairview Moravian Church. September 30, 1986: Bechler, "O the Blessedness Is Great." Works performed during the last quarter of 1986: C. F. Mueller, "Jesus Makes My Heart Rejoice." Michael, "Hearken! Stay Close to Jesus Christ." Elmore, "What Offering Shall I Bring to Thee," "Look Up, My Soul, to Christ Thy Joy." Our thanks to Colleen W. Van Horn for this information.

Green Street United Methodist Church. March 1, 1987: As part of the West Salem Concert Series, the Moramus Chorale performed "Two Little Organ Improvisations on Moravian Hymns" by Köpe; "Go, Congregation," "O Christ, Our True and Only Light," and "Sleep, Dearest Saviour" from the Gregor *Choralbuch;* the anonymously composed "My Saviour Goes to Suffer"; excerpts from "Good Friday Liturgy" by J. C. Geisler; "And When All Things Had Come to Pass" and "Bless Us Lord" (duet and choral) by Gregor; "Be Thou Faithful Unto Death" by Erbe; and "Ye That Have Been Redeemed" by Jaeschke. Károly Köpe, conductor and organist. The Moramus Chorale performed the same program April 5, 1987, at New Philadelphia Moravian Church in Winston-Salem.

Historic Bethabara Park. The Bethabara Concert Band, under the direction of Donna Rothrock, gave its premiere concert September 11, 1986, after being organized in April 1986. The Salem Trombone Choir joined the band on a portion of the program which included the chorale tunes "Confession," "Service," "Church, Rejoice" and "Wareham"; the Hus Communion Hymn; and "Listen to the Mockingbird" and "Juanita" from the 26th North Carolina Regiment Band Book. This was a "picnic in the part" type concert, which the Bethabara Concert Band is holding as a regular event in the summer of 1987.

Konnoak Hills Moravian Church. January 12, 1986: Antes, "Christ the Lord Most Glorious." January 26, 1986: Antes, "What Splendid Rays of Truth and Grace." February 9, 1986: Gregor, "O Sacred Head Now Wounded." Antes, "In Joyful Hymns of Praise." Latrobe, Preludes No. 1 and 3. February 23, 1986: Antes, "O What a Depth of Love and Boundless Grace." March 16, 1986: Latrobe, Prelude No. 5. Beth Golden, director of music; Norma Nifong, organist.

THE MORAVIAN MUSIC FOUNDATION
Telephone 919-725-0651
20 Cascade Ave., Winston-Salem NC 27127

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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

WINTER 1987/88 — *A supplement to the Moravian Music Journal* — VOL. III, NO. 2

MMF Joins with Hinshaw on Publications

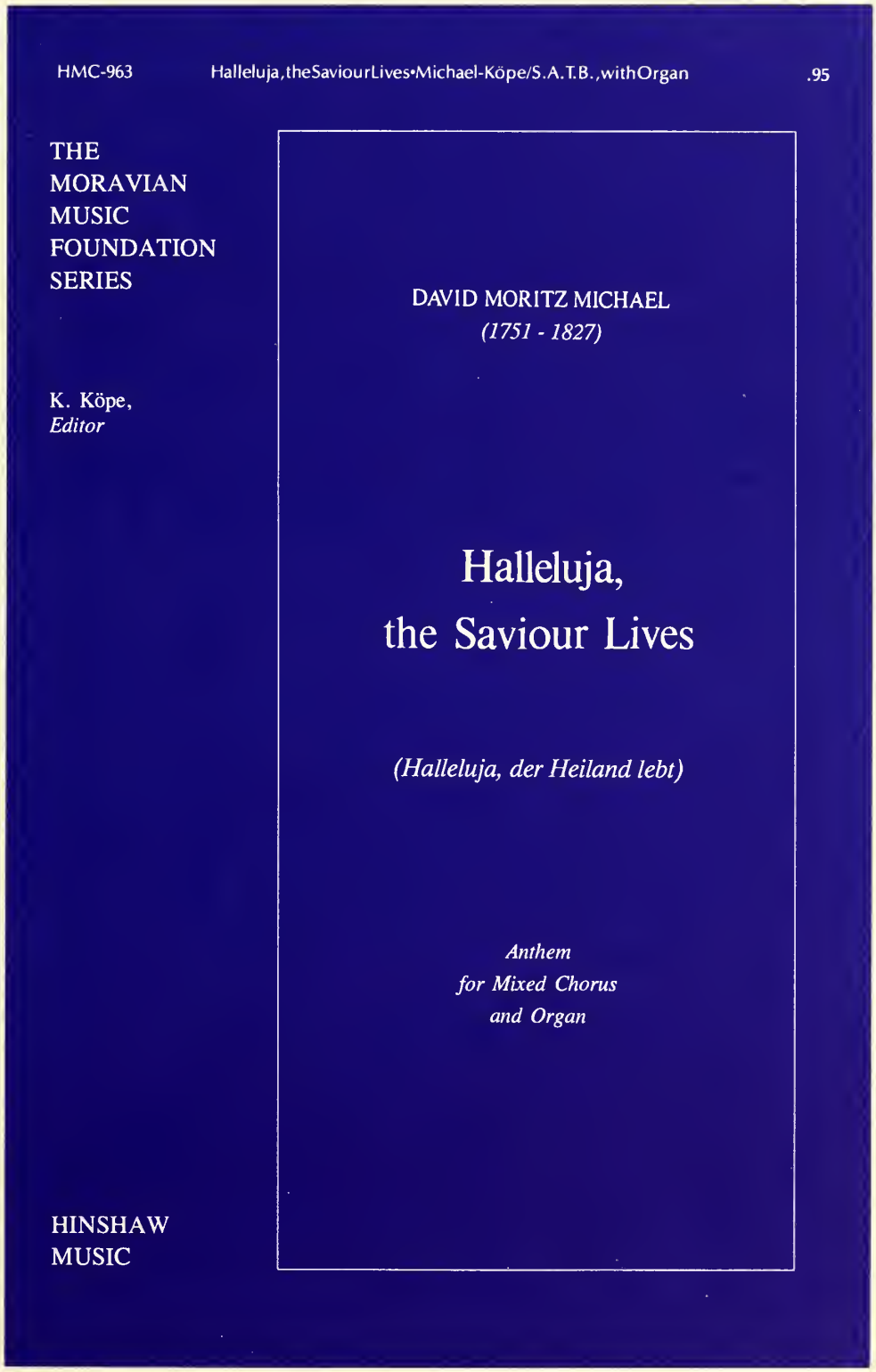
The Moravian Music Foundation is pleased to announce a new agreement for the publication of a series of choral works by Moravian composers of the 18th and 19th centuries.

Hinshaw Music, Inc., of Chapel Hill, N.C., one of the largest and most respected publishers of choral music in America has initiated the "Moravian Music Foundation Series" of works selected and edited by the director of the Foundation, Károly Köpe.

Already two anthems have been published: "Halleluja, the Saviour Lives" by David Moritz Michael and the anomyous "My Saviour Goes to His Suffering." Other compositions scheduled for publication include "Sleep Dearest Child" by Herbst, "Blessed Are the Pure of Heart" by Voullaire, "Good Friday Story" by J.C. Geisler, and "Three Christmas Songs for Children" including one by F.F. Hagen.

These works are being presented with the requirements of contemporary choral groups in minds. Many of the anthems have instrumental accompaniments; orchestral scores and parts are available from the publisher on rental.

For further information, contact Hinshaw Music, Inc., P.O. Box 470, Chapel Hill, N.C. 27514, phone (919) 933-1691.



Raves for Radio Program

Last fall, Moravian music and the Moravian Music Foundation were featured on "Lincoln's Music in America," a nationally syndicated radio series produced by Evans Mirageas of WFMT in Chicago. The program included interviews with people connected with the Foundation as well as excerpts from the Foundation's fall concert presented October 10 at Salem College in Winston-Salem, N.C.

That broadcast brought a flood of mail to the Foundation praising the beauty and quality of the program. We share with you here excerpts from a number of those letters:

Unfortunately, our local FM station did not carry the documentary on the Moravians and their music, and we are unable to get WFLN in Philadelphia. However, my son who is on the faculty of Villanova University was able to hear it. As we were with him and his family yesterday [Nov. 27] for our Thanksgiving celebration he told me that he and other members of the faculty did hear it and were very impressed. He asked a lot of questions about the Foundation and the work which is being done to preserve, edit and perform Moravian music.

—Theodore F. Hartmann
Bethlehem, Pa.

[Thanks to the efforts of Ted Hartmann, his local station did broadcast the program in January.]

Last week I happened to turn on our classical station KYZE and got in on most of the program "Music in America: Moravian Music in America." I loved what was said, and of course, I loved the music.

—Alexandra Kristall
Portland, Ore.

I have just had the pleasure of listening to a radio program from station KONC in Phoenix, Arizona, which is titled "Lincoln's Music in America." It is the Moravian music background, musicians and all you folks do with your music. I have several friends who play in your groups that I have conducted in bands about the country and have always been very interested in your fine music programs and groups.

—Wilbur D. Lockwood, Jr.
Sun City, Ariz.

[Lockwood states that he is a former music coordinator in the public schools in New York state, and that he and his wife still play in the Sun City Symphony, "so you see we are still active in our music."]

That Lincoln-Moravian broadcast tape is marvellous.

—Henry C. Pfohl
Annandale, Va.

I do wish to thank you for alerting us to the "Lincoln's Music in America" broadcast, which in our area was broadcast on Thanksgiving Day from WCAL-FM in Northfield, Minnesota. My wife and I listened . . . and were quite pleased to hear beautiful renditions of Moravian music as well as the historical comments from you [Foundation Director Károly Köpe] and Margaret Kolb.

—Thomas N. Heath
Chaska, Minn.

I would be pleased to receive a cassette tape of the broadcast on "Moravian Musical Heritage," which I will put to good use in my American music classes.

—Thomas E. Warner
Professor of Music
Bucknell University
Lewisburg, Pa.

I, too, enjoyed the program, especially since I know all the speakers. Having been to all the Moravian Music Festivals except the first three, I agreed with all that Margaret [Kolb] said about Thor [Johnson]. Even at rehearsals you were able to feel the inspiration the composer had had as he composed the music.

—Phyllis Ann Epperson
Indianapolis, Ind.

Yes, I was able to hear the broadcast on the Moravian musical heritage. It was a wonderful presentation, and I enjoyed it very much.

—Lillian C. Painter
Riverside, N.J.

Very good reports were voiced by those in our area who were able to hear the program.

—Mrs. Earl Kracht
Lake Mills, Wis.

My wife and I enjoyed the presentation on "Lincoln's Music in America" of the music of the Moravians. It was very well done. Keep up the good work.

—Randolph W. Cabell
Great Falls, Va.

I am a choir director for the Faith Community Moravian Church in Canton and believe that this tape will be a source of education and inspiration for members of the choir and the congregation.

—Jeffrey A. Weicksel
Canton, Mich.

Although we were not able to listen to the broadcast, friends who did have told us how beautiful it was.

—Doris Hicking
Staten Island, N.Y.

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Memorial Gifts, 1987

During 1987 the following memorial gifts to the Moravian Music Foundation were recorded:

In Memory Of:

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Bessie & Adam Hafer *from* Bessie Hafer Circle
Mr. & Mrs. L.S. Styers, Sr. *from* Margaret Styers

Also in 1987, the following gifts in honor of living persons were recorded:

Bill & Lois Hurst by Dr. & Mrs. Malcolm Johns
Mr. & Mrs. Frank Bamberger by Rev. & Mrs. Stephen O. Nicholas, Jr.

In addition, Margery M. Lowens presented a gift to the Irving Lowens Memorial Collection, which was established in 1983 on the death of Dr. Lowens.

Statistics

Over the last few years the number of contributors to the Foundation has remained remarkably steady and faithful. This table lists the total in each category. Beginning with 1986, the $25-99 category of contributors was divided into $25-49 and $50-99.

Level of giving	1980	1981	1982	1983	1984	1985	1986	1987
$500 or more	15	17	18	22	17	24	17	19
$250 to $499	17	17	18	19	24	28	34	37
$100 to $249	67	90	109	113	129	141	147	160
$25 to $99	342	455	479	484	489	607		
$50 to $99							177	187
$25 to $49							392	413
$1 to $24	448	405	360	292	208	191	179	168
Total givers	889	984	984	930	867	991	946	984

THE MORAVIAN MUSIC FOUNDATION

1 9 8 7 F U N D D R I V E R E P O R T

The Moravian Music Foundation wishes to thank all its supporters for helping it meet its latest fund drive goal. Gifts received funded approximately 50% of the Foundation's daily operations, enabling its staff to make 1987 one of the most productive years in the Foundation's 31-year history. While productivity was increased, efforts at effecting economies continued. The present report is a good illustration of recent cost-cutting measures adopted: a computer print-out produced by MMF staff and incorporated in this Newsletter.

The MMF expresses its thankful acknowledgement to all, including those anonymous givers whose names it was not possible to include in the List of Contributors.

THE MORAVIAN MUSIC FOUNDATION

1 9 8 7 R E V I E W E D

The past year was a good one for the cause served by the M M F. Some highlights:

- The 16th Moravian Music Festival (Canada) featuring several new works;
- The signing of a contract with Hinshaw Music Inc. (Chapel Hill, NC);
- Hinshaw's acceptance of eight newly edited works for publication;
- The MMF Fall Concert, taped by WFMT (Chicago);
- The national broadcast of "The Moravian Musical Heritage" (WFMT);
- A second broadcast by WFMT ("Christmas 1987") including a 10-minute segment on "Morning Star" and Moravian Christmas Lovefeasts;
- The increased use of our music nation-wide and abroad through sales and rentals, with our largest order coming from Berlin (Germany);
- The scheduling of a concert of all-Moravian music by the ACDA (American Choral Directors' Association) at its Southeast Regional Convention;
- The purchase of the MMF's first new piano in thirty years;
- The purchase of our first audio equipment for duplicating tapes;
- The installation of a fire-alarm system and the complete electrical rewiring of the 70-year old premises of the MMF headquarters;
- The deacidification of the Peter Codex for preservation and the beginning of deacidification of the Herbst Collection;
- The reshaping of the Moravian Music Sunday and Workshop formats to make them more flexible and more adaptable to differing needs;
- Ending the year with a small surplus through economies achieved in our methods of operation.

In addition, the MMF maintained its traditional role of serving Moravian communities through counseling and through being a source where all may turn for help in enhancing their worship services through music. Non-resident scholars continue to avail themselves of our many services, and requests for historic or musical information regularly reach us from almost every state in the Union and from three continents abroad. Our ability to serve the scholarly community promptly and efficiently continues to be the best way of upholding the reputation of the MMF and of its high standards.

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AT&T, EQUITABLE LIFE, EXXON, IBM, MARTIN-MARIETTA, RJR NABISCO, SARA LEE, SOUTHERN BELL TELEPHONE.

Obituary

Austin E. Burke, Jr., who for more than a quarter of a century conducted the combined Salem Congregation band at the Easter sunrise services, died Feb. 1, 1988, at his home near Pilot Mountain, N.C. He was 75 years old.

He was born December 25, 1912, in Winston-Salem, N.C., to Austin Edward and Lillie Transou Burke, and was a lifelong member of Calvary Moravian Church. For 39 years he worked for Duke Power Co., retiring in 1976. But to many, Austin Burke will be remembered as a symbol of the heritage of Moravian music in Salem.

At the age of 13 he played in the Easter band for the first time. Last Easter was his 63rd in the band.

As a teen-ager, Burke seriously considered a career in the ministry, but his love for music won out, and he went off to play in a circus band. From 1929 to 1936 he was a professional musician, and at the age of 19 he had his own band. When he met Ruth Carter and married her, though, he decided to settle down, and as he told a newspaper reporter years later, "music became my avocation."

Music also became his ministry.

As a member of the Salem Band he played summertime concerts on Salem Square, and with the Moravian bands, he played at funerals, church festivals, and the Easter service. Burke called the Salem Band the secular band, and the Moravian band the sacred one. Both bands were under the direction of Bernard J. Pfohl.

In 1942, Burke succeeded Pfohl as director of the Salem Band, a position Pfohl had held for 53 years.

Pfohl was hospitalized in 1943 when John D. Stockton directed the Easter band, and Stockton and Burke shared directorship at Easter 1944. Burke became sole director of the Easter band in 1945.

In similar piecemeal fashion Burke retired as director of the two bands. He relinquished the Salem Band in 1972 and the Easter band after the 1974 service. In both instances he had served 30 years. His successor to both positions was Sam E. Fort, Jr.

On his retirement as director of the Salem Band in 1972, Burke said he could now do something he had not been able to do for 30 years — play his trombone in the band. And indeed, though no longer leader, he was often a member of the band for concerts on Salem Square or at church festivals.

On the day after his death, 55 band members gathered on Salem Square to announce his passing with traditional chorales. And at the graveside portion of his funeral in Salem God's Acre, some 80 band members played.

Together, Burke and B.J. Pfohl before him had led the Salem and Easter bands for a total of 83 years.

Performances *Compiled by Mildred Cline*

BALTIMORE

Faith Presbyterian Church. March 23, 1986: Leinbach, "Hosanna." Our thanks to John G. Geist for this information.

BETHLEHEM, Pa.

In a concert tour to Jamaica in 1985, the Central Moravian Church Choir presented J.C. Geisler, "This Is the Day That the Lord Created," "Thus Saith the Lord"; Herbst, "Listen All Who Enter These Portals," "God Was in Christ," "Sing Praises to the Lord"; John Worthington, "See the Infant"; S. Peter, "Behold a Sight"; Latrobe, "How Sweet Thy Dwellings, Lord"; J.F. Peter, "Glory Be to Him"; Soerensen, "Blessed Are All They"; Larry Lipkis, Motet on "Be Thou Faithful, O My Soul." Monica and Richard Schantz, music directors.

In a concert tour to Antiqua, Barbados and St. Kitts in 1986, the Moravian College choir presented Herbst, "Gelobet sei der Herr," "The Lord Our Mighty Sov'reign," "To the Throne Go Undismayed"; Hus, "Jesus Christ, Our Strong Salvation"; J.C. Geisler, "Die Frucht des Geistes Is Liebe." Richard Schantz, choir director; Monica Schantz, accompanist.

Central Moravian Church. June 15, 1986: Bechler, "It Is Our God." July 20, 1986: Herbst, "Lord Jesus, Be Near." Dencke, "I Speak of the Things Which I Have Made." July 27, 1986: J.F. Peter, "The Lord Is in His Holy Temple." J.D. Grimm, "Lamb of God." Monica and Richard Schantz, music directors.

DETROIT

Old Christ Church. June 29, 1986, a performance of "Psalm of Joy," compiled by J.F. Peter; also Michael, "Hearken! Stay Close to Jesus Christ"; J.F. Peter, "It Is a Precious Thing"; Gregor, "Glory to God in the Highest." Malcolm Johns, organist and choirmaster of the church, writes in the program: "This music seems appropriate to this week's celebrations of the Detroit-Windsor International Freedom Festival and the National Convention for the American Guild of Organists."

EMMAUS, Pa.

Emmaus Moravian Church. March 1, 1987: Antes, "Go, Congregation, Go." Gregor, "In Slumber, Peaceful Slumber." Freydt, "When We in Spirit View Thy Passion." July 1987: J.C. Geisler, "How Lovely Is Thy Dwelling." October 4, 1987: Gregor, "Lord, Lord God, Merciful and Gracious." October 11, 1987: Lipkis, "The Only Son of God on High." October 25, 1987: Antes, "How Beautiful Upon the Mountains." November 1987: Geisler, "Praise Ye the Lord." Linda Gardner, director of music.

GREENSBORO, N.C.

First Presbyterian Church. March 23, 1986: Gregor/Bitgood, "Hosanna." Our thanks to Philip Belzer for this information.

LITITZ, Pa.

Lititz Moravian Church. March 23, 1986: Leinbach, "Hosanna." Sorensen, "Bethany, O Peaceful Habitation." March 30, 1986: J.F. Peter, "I Will Sing to the Lord." April 27, 1986: Freydt, "Ich Danke Dir Ewiglich." May 4, 1986: Herbst, "Seek Ye His Countenance in All Places." June 1, 1986: Bechler, "O the Blessedness Is Great." June 15, 1986: J.C. Geisler, "Blessed the People." June 29, 1986: Herbst, "Abide in Me." Antes, "O Lord Our God, We Praise Your Might."

July 6, 1986: J.F. Peter, "Psalm of Joy." August 10, 1986: Antes, "Soul, at This Most Solemn Season." September 7, 1986: Herbst, "How Blessed They." October 12, 1986: Gregor, "Lobe den Herrn, meine Seele." November 9, 1986: Herbst, "The Lord Our Mighty Sov'reign." December 21, 1986: Anonymous/Köpe, "What Good News." Two concerts given by the Lititz Senior Choir at Longwood Gardens, Kennett Square, Pa., on December 21, 1986, included Schulz, "Thou Child Divine," and anonymous/Köpe, "What Good News." Barry L. Sawyer, senior choir director; Roger L. Kurtz, organist. Our thanks to Marion L. Shatto for this information.

MADISON, Wis.

Lakeview Moravian Church. February 23, 1986: Freydt, "Forever I Praise Thee." Rolle, "Lord Jesus, Who Didst Redeem Us." March 9, 1986: Kroeger, Prelude on "Worship." Antes, "What Splendid Rays of Truth and Grace." March 16, 1986: Antes, "What Splendid Rays of Truth and Grace."

RALEIGH, N.C.

Raleigh Moravian Church. February 2, 1986: the Peace College Chamber Singers presented J.C. Geisler, "Our Soul Truly Is Waiting for God," "His Delights Are in the Sons of Man." February 9, 1986: Gambold, "Bring Us, O Lord, Closer to Thee." Herbst, "The Lord Our Mighty Sov'reign." February 16, 1986: J.C. Geisler, "The Fruit of the Spirit Is Love." March 2, 1986: Antes, "Who with Weeping Soweth." April 20, 1986: Elmore, "Jesus Makes My Heart Rejoice." June 16,

(Continued on Page 4)

MMF Notes

Karl Kroeger, professor of music at the University of Denver and a former director of the Moravian Music Foundation, was a recipient of the Don Malin Memorial Awards last year. The awards are sponsored annually by the Music Publishers' Association of the United States and the American Choral Directors Association and are presented for excellence of research and editing in contemporary performing editions of Renaissance and Baroque choral music. Kroeger was honored for his editing of "Praise Ye the Lord," by Moravian composer C.I. Latrobe.

Geoffrey Stokell, who attended the 16th Moravian Music Festival last summer at Edmonton, Alberta, is serving the Moravian Church in Tabora, Tanzania. Stokell wrote last Nov. 14 and asked to be placed on our mailing list. "I am naturally interested in any report on the Edmonton festival," he wrote. Also: "When I have mended some 1900-era German instruments I found in a barn...we may have a band. I'll let you know."

(Continued from Page 3)

1986: Dencke, "Lord Our God." June 22, 1986: Freydt "For All Promises Are Fixed in Him." June 29, 1986: J.C. Geisler, "The Fruit of the Spirit Is Love." Robert E. McWithey, organist and choir director. Our thanks to Anne Manning for this information.

RURAL HALL, N.C.

Mizpah Moravian Church. August 10, 1986: A Singstunde, including J.F. Peter, "It Is a Precious Thing"; Antes, "Sing and Rejoice, O Daughter of Zion"; and "Jesus Makes My Heart Rejoice" from Grimm's chorale book (1755), arranged by Benjamin Dunford.

SPRINGFIELD, Ohio

In a concert July 17 at Experience, a conference on worship and the creative arts held July 13-18, 1986, at Wittenberg University: Leinbach, "Hosanna." Herbst, "The People That in Darkness Wandered," "God Was in Jesus." Michael, "Hail Infant Newborn" Parthia II (second movement). Antes, "Loveliest Immanuel." J.F. Peter, "Sing O Ye Heavens," "He Who Soweth Weeping," "It Is a Precious Thing." J.D. Grimm, "For My Transgressions." Gregor, "In Slumber, Peaceful Slumber." J. Van Vleck, "I Will Rejoice in the Lord." J.C. Geisler, "The Fruit of the Spirit." Latrobe, "How Shall a Mortal Song Apsire." James Basta, "Come, Let Us All with Gladness Raise" (based on the hymn tune by Michael Weisse). James Basta and Greg Funfgeld, conductors. Our thanks to James Basta for this information.

VIENNA, Austria

Vienna Community Church. November 16, 1986: J.F. Peter, "It Is a Precious Thing."

At the Vienna International Music Salon on January 22, 1986, the AMVI Consort presented a concert of early American music including: Herbst, "Ich gehe einher in der Kraft des Herrn." "Siehe das Ist Gottes Lamm"; Antes, Trio No. 1, adagio; Latrobe, Sonata No. 1, allegro. Our thanks to Anne Peschek for this information.

WINSTON-SALEM, N.C.

Fairview Moravian Church. During the quarter ending June 30, 1987: Latrobe, "O Send out Thy Light and Thy Truth." Gregor, "Praise Ye the Lord, O My Soul." Our thanks to Colleen W. Horn for this information.

Home Moravian Church. July 6, 1986: Soerensen, "Blessed Are All They." September 7, 1986; Herbst, "And Thou Shalt Know It." September 21, 1986: Antes, "What Splendid Rays." James A. Basta, director of music.

Konnoak Hills Moravian Church. March 1, 1987: Erbe, "O Lamb of God." March 8, 1987: Latrobe, Prelude No. 3. May 3, 1987: Erbe, "Mir Nach, Spricht Christus." June 14, 1987: Erbe, "All Glory Be to God on High," "Jesus, Thyself to Us Reveal," "Christ Is Our Master." Beth Golden, director of music.

Moravian Music Calendar

1988

Sunday, February 14. Moravian Music Sunday, highlighting the works of Moravian composer Ernst Immanuel Erbe.

Saturday, April 2, 7:45 p.m. at Home Moravian Church, Winston-Salem, N.C. The Great Sabbath Service of Music, sponsored by the Salem Congregation. James M. Bates, assistant to the director of the Moravian Music Foundation, will conduct the service of all Moravian anthems, some new, some old.

Friday-Saturday, April 22-23, at Bethlehem, Pa. The annual spring meeting of the board of trustees of the Moravian Music Foundation.

1990

Sunday-Sunday, June 17-24, at Salem College, Winston-Salem, N.C. The 17th Moravian Music Festival.

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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

SUMMER, 1988 | *A supplement to the Moravian Music Journal* | VOL. IV, NO. 1

A Dowry for the MMF

The Foundation's Board of Trustees, at its last meeting, took a historic first step towards providing the MMF with something it never had: an endowment.

Contrary to wide-spread belief, the Moravian Music Foundation was never endowed. Although it was established as a "Foundation" (1956), its operations have been and continue to be funded mainly through yearly donations from its supporters (50%) and the Moravian Church (20%). Its royalty income and its income from its small trust fund are barely sufficient to cover its utilities, telephone, and physical maintenance costs.

The fact that the need for an endowment was overlooked during the Foundation's 32-year history is attributable to a number of factors. The early successes of the Foundation, the generous responses to its yearly fund drives, and the prestige acquired through the excellence of the Foundation's achievements created an atmosphere of optimism in which the long-range need for an endowment was overlooked. The MMF's small trust fund—too small to be called an endowment—came about mostly through bequests. The largest such bequest (about $57,000) came from THOR JOHNSON (1975) and the latest (about $11,000) from MABEL HOYLER (1985).

The Board of Trustees, recognizing the urgent need to begin actively raising endowment money, is now studying steps to put an effective plan into action, with a view towards reaching an endowment of $2.5 million by the year 2000. The Board also feels that continued reliance on yearly donations would only help perpetuate a tenous hand-to-mouth existence, and that it would be unfair to continue to rely on the Foundation's yearly supporters, when such support should be an *auxiliary source* of income, not the *main source* of income. The Board feels that the responsibility for assuring the Foundation's future lies with the Board itself and not with supporters at large, and that, unless the MMF does all it can to *help itself,* its supporters' generosity will no longer be deserved.

Although no strategy for raising an endowment is yet in place, news of the need for an endowment has informally reached some persons, and a gift has already been received from Agnes Pfohl Eller (Mrs. Ernest M. Eller, Annapolis, Maryland), setting up a fund in memory of Mr. and Mrs. H. A. Pfohl—a most welcome sign of encouragement and a good omen.

This director congratulates his Board for their wisdom and courage in confronting a difficult problem that can, alas, no longer be overlooked: the Foundation's future is at stake. The child that was born of a noble dream in 1956—blessed with so many spiritual and artistic gifts, a source of enrichment to all—this child, the MMF, has now grown to womanhood and must face the world on her own. She must become independent of the thousands of uncles and aunts that have showered her yearly with gifts, helping her through her years of growth and development: we must now give this child a dowry.

While it is hoped that this will become a reality in the foreseeable future, the MMF will have to continue being indebted to its many supporters who assisted these past thirty years and whose auxiliary assistance will, we hope, never cease.

The director wishes success and blessings on his Board's new and difficult endeavor.

Károly Köpe, director

Two New Memorial Funds Established

The Moravian Music Foundation has received gifts for two memorial funds that have recently been established.

With a generous gift, Agnes Pfohl Eller of Annapolis, Maryland, has created a memorial honoring Mr. and Mrs. H. A. Pfohl. Mrs. Eller is descended from a family that has been prominent in the spiritual and musical life of Moravians in Winston-Salem, N.C. Her father, Herbert Augustus Pfohl, served on the board of trustees of the Salem Congregation for a total of 35 years from 1899 to 1940, and was on the provincial financial board from 1902 into the 1940's and the Provincial Elders Conference from 1927 until 1943. Pfohl died in 1960.

A number of individuals have contributed to a memorial fund set up this June on the death of Robert V. Brawley, counsel for the Moravian Music Foundation since its inception in 1956. A graduate of the University of North Carolina in 1930 and the University of Virginia Law School in 1935, Brawley was a senior partner of the law firm of Craige, Brawley, Liipfert and Ross in Winston-Salem. He died June 4 at the age of 78.

The following have contributed to the Robert W. Brawley Memorial Fund:

Frank Albright
Mr. and Mrs. James Boeringer
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Mr. and Mrs. William Fogleman
Mrs. Thomas Follin
Mrs. John S. Graham
Howard Gray
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Mary Louise Stokes
Van Ness Family

Hymn of the Month

By Mark Van Herr

The Oxford Movement

August, 1988: "New Every Morning Is the Love," No. 510

"Fresh air!" perhaps best describes the nature of this hymn. The author, the Anglican vicar John Keble (1792-1866), takes a "wholistic" approach to the living of life. He shows that if we make the effort to see the Creator in all of life—its little things as well as the large—we will find unexpected treasures in unexpected places. Tied in with a sense of humility and willingness to do the simple job with no hope of fame is a relationship with God that continues to grow as we work at the "common task."

This hymn could be described as a poetic autobiography, for Keble found in his work enough of the "common task" and the "trivial round" to inspire his work as a poet. His decision to turn down several potentially prestigious positions in order to remain near his family, particularly his father, his first teacher, is important to both an understanding and an appreciation of John Keble.

September, 1988: "When Morning Gilds the Skies," No. 224

The German original of this hymn, "Beim Fruehen Morgenlicht," was 14 verses long, and it is believed that the anonymous German who wrote it between 1800 and 1828 lived in Franconia. The river Main flows through hills and valleys there on its way to join the Rhine. If one had looked at this part of Germany in the early 19th century (and even today for the most part), one would have seen castles, Romanesque churches, monasteries, small mountain ranges and lush storybook forests. The castle Coburg stands here, where Martin Lurther spent three months translating the Psalms and the Prophets from the Latin into German.

Edward Caswall (1814-1878), the translator of this hymn, was ordained an Episcopal priest in 1838. Following his wife's death, he was admitted into the priesthood of the Roman Catholic Church in 1850, and he served with Cardinal Newman at the Oratory, Edgbaston. While there, Caswall devoted his life to clerical duties and cared for the poor, the sick, and the children. Caswall wrote original hymns and poems at Edgbaston as well as translations of Latin hymns from the Roman breviary. His translations have a wider circulation in modern hymnals than those of any other translator.

October, 1988: "My God, I Love Thee, Not Because," No. 361

"O Deus ego ano te," the Latin original of this hymn, dates from the 16th century, and it was translated by Edward Caswall (1814-1878) in 1849. Some claim this hymn was originally Spanish, having supposedly been written by the Spanish Jesuit priest, Francis Xavier (1506-1552). However, Caswall translated it from the Latin.

The hymn's author looks into himself to discover his motive for loving God in Christ. First, he rules out selfish motives, either gain of heaven or escape from hell—all too often the reasoning for some to accept Christ as Saviour. Drawn by Jesus' sacrifice on the cross, the author stops thinking of himself and turns to Christ with words of love, praise and loyalty. Only then does the author proclaim his true motive for worship: "Solely because Thou art my God and my eternal King."

This is an under-used hymn, perhaps because of its placement in the *Moravian Hymnal*, perhaps because of its tune, but certainly not because of its text. It deserves wider usage in this day and age of the church, even though it is of medieval vintage.

November, 1988: "Lead, Kindly Light," No. 533

John Henry Newman (1801-1890) originally titled his hymn "The Pillar of the Cloud" in reference to Exodus 13:21-22, where Israel was led through the wilderness by the two pillars, of cloud by day and fire by night. It is very much a personal hymn of Newman's, describing some of the torments of his life—homesickness, convalescence, and religious questioning.

Verse one was inspired by a voyage Newman took on the Mediterranean. Between rocky Sardinia and the cliffs of Corsica, his ship was becalmed for a week on a fog-covered, still sea. The verse also describes Newman's own inner questioning as to what he should believe and do. The light, of course, is the light of God's power.

In verse two, Newman confesses his pride and desire to be self-sufficient and successful. Throughout his life he vacillated between a deep sense of humility and a deep-seated pride.

Verse three is a resolution before the storm is over, keeping ever before mind and heart a hope in the leading of the light of God, whether in a land wilderness ("moor and fen") or on rough seas ("craig and torrent").

Moravian Music Sunday

Compiled by Mildred Cline

This year's Moravian Music Sunday highlighted the works of composer Ernst Immanuel Erbe (1854-1927). The son of a Moravian pastor in Basel and educated in Herrnhut, Erbe came to America as a young man and spent most of his life in St. Louis, where he composed numerous works and served as a church organist.

Except where otherwise noted, performances below were on Moravian Music Sunday, February 14, 1988.

Bethlehem, Pa.: Central Moravian Church. Herbst, "Lord Jesus, Be Near." P. Wolle, "For Me, O Lord." Antes, "The Lord Is Gracious unto Us." The prelude, offertory and postlude consisted of chorales by Erbe.

Clemmons, N.C.: Clemmons Moravian Church. Bechler, "All Merciful Saviour." Herbst, "The Holy Spirit on Us Descended."

Dublin, Ohio: Church of the Redeemer Moravian Church. February 28: Gambold, Rondo. Antes, String Trio No. 1, Rondo. Bechler, "O the Blessedness Is Great." Kellner, "O Sacred Head Now Wounded." Beth Frack, "The Colors of You," "Praise the Lord." Brian Henkelman, "Jesus, Source of My Salvation." Latrobe, Allegro.

Emmaus, Pa.: Emmaus Moravian Church. Erbe, "Lord, Incline Thine Ear," "Be Thou Faithful unto Death." J.F. Peter, "It Is a Precious Thing." The prelude and postlude consisted of chorales by Erbe.

Green Bay, Wis.: East Side Moravian Church. Erbe, "Out of the Deep," "Be Thou Faithful unto Death," "Lord, Incline Thine Ear."

Kernersville, N.C.: Kernersville Moravian Church. Latrobe, Prelude No. 3. Erbe, "O Lamm Gottes Unschuldig," "In Truth, He Hath Borne Our Sorrows," "Be Thou Faithful Unto Death." Dunford, "Jesus Makes My Heart Rejoice."

King, N.C.: King Moravian Church. Bechler, "O the Blessedness Is Great." J.F. Peter, "It Is a Precious Thing." Erbe, selections from *Seventeen Organ Chorales*.

Lancaster, Pa.: Lancaster Moravian Church. February 28: Latrobe, "How Shall a Mortal Song Aspire." J.C. Geisler, "Our Soul Truly Is Waiting for God." Naumann, "Dear Lord Jesus, Keep Us Near Thee." Herbst, "God Was in Christ."

Lititz, Pa.: Lititz Moravian Church. Erbe, "In Truth, He Hath Borne Our Sorrows." Gregor, "O Shepherd of Israel." The prelude and postlude consisted of chorales by Erbe.

Raleigh, N.C.: Raleigh Moravian Church. Gambold, "Bring Us, O Lord, Closer to Thee." Hasse, "Amen, Praise Ye the Lord."

Staten Island, N.Y.: Great Kills Moravian Church. Elmore, "Jesus Make My Heart Rejoice." Bechler, "O the Blessedness Is Great." Erbe, "Herzliebster Jesu." Latrobe, Prelude No. 4.

Sturgeon Bay, Wis.: Sturgeon Bay Moravian Church. Gregor, "This Is the Day." Erbe, "Lord, Incline Thine Ear." The prelude, offertory and postlude consisted of chorales by Erbe.

Victoria, Minn.: Lake Auburn Moravian Church. March 20: Erbe, "Be Thou Faithful unto Death."

Wilmington, N.C.: Covenant Moravian Church. March 13: Worthington, "See the Infant." Bechler, "All Merciful Saviour." Latrobe, "Blessed Are the People." Hasse, "Amen, Praise Ye the Lord." J.D. Grimm, "For My Transgressions," "Oh, What Love Is Here Displayed."

Winston-Salem, N.C.:
Bethabara Moravian Church. Held, "Gaudeamus Pariter." Erbe, "Herzliebster Jesu,"

See Music, Page 3

NEWSLETTER, a supplement to the *Moravian Music Journal*, is a publication of the Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, N.C. 27127. Károly Köpe, director; Richard W. Starbuck, editor.

Performances *Compiled by Mildred Cline*

BETHLEHEM, Pa.

Central Moravian Church. March 1, 1987: Clemens: "Almighty God, Unto Whom All Hearts Be Open." Hasse, "Save Us, Lord." Wauer, "Communion Song." Gregor, "Thou, Lord, Art My Shepherd." May 3, 1987: Gregor, "Lobe den Herrn." August 9, 1987, the Salem Trombone Choir, Donna Rothrock, director: Graun/Reynolds, "Sing and Be Joyful." November 1, 1987: Herbst, "The Just Made Perfect." November 15, 1987: Herbst, "The Lord Our Mighty Sov'reign."

January 17, 1988: Crueger, "Hail to the Lord's Anointed." March 6, 1988: Latrobe, "Was Ever a Grief Like Thine." Graun, "Sadly Bendeth Earthward Our Afflicted Spirit." Monica and Richard Schantz, music directors.

BOULDER, Colo.

Atonement Lutheran Church. May 12, 1987: As part of his requirement for doctor of musical arts at the University of Colorado, Michael Anderson conducted a concert that included Antes, "My Heart Shall Rejoice in His Salvation," "Go, Congregation, Go," "Surely He Hath Borne Our Griefs," "The Lord Has Been Gracious unto Us"; Latrobe, "God Is Our Refuge," "Thy Throne, O God, Is Forever and Ever"; J.C. Geisler, "Bless the Lord, O My Soul," "Thank Ye the Lord." Our thanks to Anderson and Karl Kroeger for this information. Kroeger, a former director of the MMF, reports that Anderson "is one of my students and the concert went splendidly."

Music Sunday

Continued from Page 2

"He Hath Borne Our Sorrows," "Von Gott Will Ich Nicht Lassen," "Wer Nur den Lieben Gott."

Calvary Moravian Church. Erbe, "The Women at Jesus' Grave," "Lamb of God," "Be Thou Faithful," Fugue in B-flat Major.

Fairview Moravian Church. Antes, Three Chorales, arranged by Austin E. Burke, Jr. J.F. Peter, "Praise the Lord, O My Soul." Erbe, "Mir Nach, Spricht Christus."

Friedland Moravian Church. February 28: Erbe, "Awake My Heart With Gladness," "Be Thou Faithful Unto Death," "Whate'er My God Ordains Is Right." J.C. Geisler, "The Fruit of the Spirit Is Love."

Hope Moravian Church. Erbe, "Lord, Incline Thine Ear." Several Erbe preludes were played during the service.

New Philadelphia Moravian Church. Erbe, "Jesus, Thyself to Us Reveal." Herbst, "God Was in Jesus." Gregor, "In Slumber, Peaceful Slumber." Johnson, "Join We All with One Accord." Also a bell prelude of several chorales by Antes.

Oak Grove Moravian Church. Manz, "Jesus, Still Lead On." Michael, "Hearken! Stay Close to Jesus Christ." Bechler, "All Merciful Saviour," "O the Blessedness Is Great." Antes, "What Splendid Rays." Elmore, "Look Up, My Soul, to Christ Thy Joy." The band also played several arrangements by Moravian composers.

Providence Moravian Church. Clemens, "Almighty God, Unto Whom All Hearts Be Open." J.F. Peter, "It Is a Precious Thing." Michael, "Hearken! Stay Close to Jesus Christ." Gregor, "Lord God, Merciful and Gracious." Mueller, "Jesus Makes My Heart Rejoice."

BREVARD, N.C.

First United Methodist Church. May 24, 1987: Michael, "Hearken! Stay Close to Jesus Christ." Latrobe, "Make a Joyful Noise Unto the Lord." Our thanks to conductor Charles Steele for this information.

DUBLIN, Ohio

Church of the Redeemer Moravian Church. March 1, 1987: Gregor, "This Is the Day," "And When All Things Had Come to Pass." J.F. Peter, "It Is a Precious Thing," "Hallelujah without Ceasing." Our thanks to choir director David Blum for this information.

EMMAUS, Pa.

Emmaus Moravian Church. March 2, 1988: Erbe, "Wer Nur den Lieben Gott," "Be Thou Faithful unto Death." Linda Gardner, music director.

EASTON, Pa.

Palmer Township Community Moravian Church. April 3, 1988: Gambold, "Blut'ge Leiden," Sonata in F minor. Till, "Rejoice, Thou Lamb's Beloved Bride."

GREEN BAY, Wis.

Heritage Hill Moravian Church. May 18, 1986: A concert by the Moravian Chorale, conducted by Marlys Trunkhill, featuring Herbst, "The Fruit of the Spirit," "Hallelujah Sing We Loudly"; Naumann, "O Tender Vine"; Hagen, "O Delightfu Theme"; J.C. Geisler, "O Thou Our Joy"; J.F. Peter, "Blessed Are They"; Latrobe, "How Sweet Thy Dwellings, Lord." Our thanks to June Sattler for this information.

LITITZ, Pa.

Lititz Moravian Church. February 8, 1987: Herbst, "Sing to the Lord a New-made Song." March 1, 1987: Gregor, "And When All Things Had Come to Pass," "Go, Congregation, Go." March 4, 1987: Gregor, "Go, Congregation, Go." March 15, 1987: Abraham Ritter, "By Thy Griefs." April 12, 1987: Leinbach, "Hosanna." Soerensen, "Bethany, O Peaceful Habitation." April 18, 1987: Gregor, "And When All Things Had Come to Pass." Soerensen, "Blessed Are All They." Gebhard, "O Speak to Me of Jesus' Sorrow." May 17, 1987: Herbst, "Jesus Makes My Heart Rejoice." J.C. Geisler, "Blessed the People." May 24, 1987: Gregor, "Lobe den Herrn Meine Seele." June 14, 1987: Antes, "In Joyful Hymns of Praise." June 28, 1987: Bechler, "O the Blessedness Is Great."

July 5, 1987: J.F. Peter, "Psalm of Joy." Allen W. Schattschneider, "Come, Let Us Worship" (written for the 200th anniversary of the Lititz Congregation). Herbst, "Sing to the Lord a New-made Song," "Lobet den Herrn Alle Seine Heerschaaren." Bechler, "Praise, Thanksgiving, Glory, Honour." Aug. 30, 1987: Herbst, "Abide in Me." Sept. 13, 1987: Bechler, "All Merciful Saviour." September 20, 1987: Herbst, "How Blessed They." September 27, 1987 (200th anniversary of the Tannenberg organ): Herbst, "Lobet den Herrn Alle Seine Heerschaaren," "How Blessed They." Bechler, "All Merciful Saviour." October 11, 1987: Bechler, "O The Blessedness Is Great." October 18, 1987: Köpe, "Bless Us, Lord." November 15, 1987: Herbst, "The Lord Our Mighty Sov'reign." December 6, 1987: Michael, "Hail Infant Newborn." December 13, 1987: Gregor, "The Prince of Peace Is Come." December 20, 1987: Köpe, "What Good News." Barry L. Sawyer, senior choir director; Roger L. Kurtz, organist. Our thanks to Marian L. Shatto for this information.

See Page 4

Book Tells of Moravian Music in Ohio

It is almost axiomatic that wherever Moravians travel in this world they are sure to take their rich musical heritage with them. In the late 1700's and early 1800's, first as missionaries to the Indians, then as settlers in the wilderness, Moravians came to the Tuscarawas River Valley in Ohio, thus establishing their musical tradition west of the vast Appalachian Mountains.

Ohio Moravian Music by Lawrence W. Hartzell, the third book to come from The Moravian Music Foundation Press, chronicles the growth of this tradition, from earliest missionary efforts to the many ministers, choir directors, organists, and church members who have carried on the tradition into the mid-20th century.

Hartzell and his scholarly work should be familiar to readers of the *Moravian Music Journal*, which several years ago printed his well-researched series of articles, "Musical Moravian Missionaries." Born in Mount Pleasant, Pennsylvania, Hartzell graduated from Baldwin-Wallace College and the University of Kansas, studying music theory, composition, and musicology. He is presently professor of music theory at Baldwin-Wallace, where he teaches American music and music theory.

In his preface, Hartzell gives thanks to the Reeves Foundation of Dover, Ohio, which provided the grant that made possible the publication of *Ohio Moravian Music*.

Though a slim volume of barely 200 pages, *Ohio Moravian Music* is packed with data. Aside from the carefully footnoted narrative history, the book contains seven apprendixes listing ministers and musicians active in each of the Ohio Moravian churches. Also impressive is the 14-page bibliography, which the dust jacket states is "the most useful and comprehensive yet published for Moravian music."

Ohio Moravian Music costs $14.95 and is available through bookstores from Associated University Presses, 440 Forsgate Drive, Cranbury, N.J. 08512. Or copies may be ordered for $14.95 plus $2 for postage and handling from the Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, N.C. 27127.

—Richard W. Starbuck

Continued from Page 3

RALEIGH, N.C.

Raleigh Moravian Church. June 14, 1987, "Praise Ye the Lord, O My Soul." July 12, 1987: Hus, "Jesus Christ, Our Strong Salvation." October 11, 1987: Latrobe, "Blessed Are the People." November 8, 1987: J.C. Geisler, "This Is the Day the Lord Created," November 29, 1987: Gregor, "O Shepherd of Israel."

January 3, 1988: Gregor, "See How Mildly." January 17, 1988: J.C. Geisler, "There Is One God and One Saviour." February 28, 1988: Herbst, "God Was in Jesus." March 31, 1988: Erbe, "In Truth, He Hath Borne Our Sorrows." April 1, 1988: Antes, "Soul, at This Most Solemn Season," "Precious Name of Jesus," "O Deepest Grief." April 3, 1988: Michael, "Hallelujah, the Saviour Lives." Robert E. McWithey, organist and choir director. Our thanks to Anne Manning for this information.

RICHMOND, Va.

First Presbyterian Church. March 27, 1988: Gregor, "Hosanna." Leinbach, "Hosanna." Our thanks to William H. Neal, Jr., for this information.

STATEN ISLAND, N.Y.

Richmondtown Restoration. June 22, 1986: A concert of Moravian music, including J.A.P. Schulz, "Thanksgiving Day"; J.F. Wolle, "Fling Out the Banner"; J.F. Peter, "The Days of All Thy Sorrow," "I Will Make an Everlasting Covenant"; Michael, "I Love to Dwell in Spirit"; Antes, "Loveliest Immanuel"; Latrobe, "How Shall a Mortal Song Aspire." Our thanks to Mrs. L.W. Thompson and John G. Anderson for this information.

VIENNA, Austria

Vienna Community Church. April 22, 1984: J.C. Geisler, "Glory to God in the Highest."

WILMINGTON, N.C.

Covenant Moravian Church. April 19, 1987: J.F. Peter, "Glory Be to Him." Our thanks to director Earl Jolls for this information.

WINGATE, N.C.

Wingate College. April 7, 1987: a concert by the Wingate College Chorus: Latrobe, Nine Preludes for Organ. Erbe, "Wer Nur den Lieben Gott," "Freu Dich Sehr," "Was Gott Tut." Gregor, "Eden." Kroeger, Prelude on "Eden," Three Pieces on Chorales of John Antes. J.F. Peter, *Psalm of Joy*. Kenneth W. Murray, conductor; Martha Asti, organist.

WINSTON-SALEM, N.C.

Home Moravian Church. January 25, 1987: Herbst, "The People That in Darkness Wandered." February 1, 1987: Herbst, "Blessed Are the Pure of Heart." March 1, 1987: Latrobe, Preludes No. 1, 4, 2, 3, and 8; "Lord of Life, Now Sweetly Slumber." Herbst, Allegro Maestoso. March 22, 1987: Kellner, "O Sacred Head Now Wounded." April 12, 1987: Leinbach, "Hosanna." August 16, 1987: Sandresky, "King of Glory, King of Peace"; J.C. Geisler, "The Lord Is Ruler." October 11, 1987: Hagen, "All the World Shall Sing His Praise." November 15, 1987: S. Peter, "Look Ye, How My Servants Shall Be Feasting." November 29, 1987: Gregor, "O Shepherd of Israel." James A. Basta, director of music.

Oak Grove Moravian Church. February 2, 1986: Bechler, "O the Blessedness Is Great." February 9, 1986: Antes, "What Splendid Rays." Bechler, "All Merciful Saviour."' March 9, 1986: Antes, "Sinners Come, the Saviour See." March 26, 1986: Naumann, "O Tender Vine." May 25, 1986: Haywood, "These Are They." November 16, 1986: Pfohl, "Communion Hymn." December 21, 1986: Michael, "Hail, Infant Newborn."

February 8, 1987: Bechler, "O the Blessedness Is Great." June 21, 1987: Mueller, "Come, Christians, Join to Sing." October 11, 1987: Erbe, "If Thou But Suffer God to Guide Thee." Dec. 13, 1987: Gregor, "The Prince of Peace Is Come." "O Shepherd of Israel." Nancy Whicker, choir director.

Olivet Moravian Church. June 7, 1987: B.W. Pfohl, "Communion Hymn." July 5, 1987: A Singstunde in honor of national occasions with words by John Hus ("To Avert from Men God's Wrath"). August 9, 1987: Nola Knouse, Arrangement on "Fairest Lord Jesus." B.W. Pfohl, "Remembrance." September 13, 1987: Paul Peterson, "The Lord Is in His Holy Temple." November 8, 1987: Hus, "Jesus Christ Our Strong Salvation." November 22, 1987: J.C. Geisler, "The Lord Showeth Mercy." November 29, 1987: Gregor, "O Shepherd of Israel." December 6, 1987: Boeringer, "Shepherd's Christmas Canon" (first performance of this anthem, which was written by James Boeringer, former director of the Moravian Music Foundation, for Peter Blum, a lifelong Moravian). December 20, 1987: Gregor, "The Prince of Peace Is Come." Our thanks to music director N.D. Fordham Jr. for this information.

Providence Moravian Church. March 1, 1987: Gregor/Köpe, "Go, Congregation, Go." October 4, 1987: Antes, "Precious Name of Jesus." October 18, 1987: Antes, "What Splendid Rays of Truth and Grace." October 25, 1987: C.F. Mueller, "God Is Present Everywhere." November 22, 1987: Mueller, "Jesus Makes My Heart Rejoice."

January 24, 1988: Bechler, "O The Blessedness Is Great." March 20, 1988: Antes, "O Deepest Grief." Jean Harris, choir director, Mildred C. Cline, organist.

New MMF Editions Featured at Choral Workshop

On August 4 and 5 Hinshaw Music, Inc., held its 14th CELEBRATION, at Chapel Hill, N.C., a yearly event sponsored by the publisher, where hundreds of choral conductors and organists from the region participate.

This year's celebration introduced Hinshaw's new Moravian Music Foundation Series. Two of the Foundation's editions were sung at the opening reading session and were received with general enthusiasm. Two more newly edited works were presented at the concert given by the Colson Chorale of Atlanta, Georgia.

Károly Köpe, director of the MMF, was introduced to the gathering of close to 300 participants, and reported that the exposure thus received and the public response bode well for the new Hinshaw series.

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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

SUMMER, 1990 | *A supplement to the Moravian Music Journal* | VOL. V, NO. 1

Greater Visibility and Audience Expansion are Major Goals of Development Program

The Moravian Music Foundation and the collections of which it is steward have been called the nation's best-kept secret. Despite its importance in America's cultural history and its distinction among the music of early America, Moravian music has been little known beyond Moravian enclaves and a small circle of music scholars. Even among Moravians, knowledge of their musical heritage is often limited to the chorales, hymns, and anthems of worship.

The Moravian Music Foundation wishes to change that. It wishes to expose audiences to the oratorios, chamber works, and symphonies that are also a part of the MMF collections. It wishes the music of worship to continue its rapid spread beyond denominational barriers. It wishes to create ever-increasing opportunities for the revitalization of this worthy music.

Such opportunity does not occur accidentally. Consequently, the Foundation has become very deliberate in its promotional activities. A contract with Hinshaw Music, Inc., has resulted in the publication over the past 2 years of 13 anthems, expertly edited by Karl Köpe, as well as a book of organ improvisations on Moravian hymn tunes by Köpe. The integrity and accessibility of these pieces combined with Hinshaw's marketing expertise have made the MMF Series one of Hinshaw's more successful series throughout the country.

At home, the Foundation has participated in a variety of events for the purpose of building a public presence. During the 1989 Advent-Christmas season, we opened our Winston-Salem headquarters to the community as part of the Washington Park Tour of Homes. More than 600 guests, warmed by lovefeast coffee and Moravian cookies, were treated to the sounds of Moravian chamber music.

In September of 1989 the MMF made its first appearance at Carolina Street Scene, an annual arts, crafts, culture and entertainment festival to which we returned in 1990. The Foundation exhibited at the Arts Council's "Love the Arts" celebration in February, 1990, and honored numerous speaking engagements throughout the year. Our ad displays for the 17th Moravian Music Festival brought many new listeners to the nine Festival concerts.

In a broader context, MMF's cultivation efforts during the past year have resulted in performance of its music by the Los Angeles Master Chorale; by Pro Musica, in its Virginia/Capitol Area and London tours; in the Aston Magna Concert: "Music Heard in Jefferson's Time" at Rutgers University Nicholas Music Center; in an interdenominational Advent Lovefeast in Washington, DC, to benefit a Salvation Army Drug Rehabilitation Center; at a recital in Washington, DC, to benefit children with AIDS; and in many other band, chamber, choral, and orchestral presentations from New Jersey to Florida, from Alberta, Ontario, to Staten Island, New York.

Such development activity must be a priority for the Foundation if Moravian music and the MMF, whose mission it is to collect, preserve, restore, and disseminate the musical treasure entrusted to its care, are to flourish. For it is only through audience development that we can build the expanded donor base necessary to support the work of the Foundation in today's highly competitive philanthropic climate.

Judith Justice, Director of Development

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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

WINTER, 1990 — *A supplement to the Moravian Music Journal* — VOL. V, NO. 2

THE MMF NEEDS YOUR HELP NOW

1990 Fund Drive Still $45,000 Short of Goal

Only you can assure the continued flow of music from archival vault to Sunday worship services, Christmas Eve lovefeasts, and concert halls. You alone can guarantee the preservation and perpetuation of the great Moravian musical legacy; and only you can promise the promotion of contemporary compositions and performances in the Moravian tradition.

Since their pre-reformation beginnings, music has been integral to the lives of Moravians, or members of the Unitas Fratrum as they were then called. John Hus, noted scholar, great political and religious reformer, and father of the Unity of the Brethren, was burned at the stake in 1415 for his unwavering devotion to his convictions. And it is recorded that while the fires raged around him, Hus' voice could be heard lifted in song until finally silenced by the consuming flames.

In the years following Hus' death, the Brethren experienced growing persecution through which they were greatly sustained by the hymns written and taught to them by Hus. These fervent Christians produced their first hymnbook in 1501. In the Renewed Moravian Church, music continued to play a vital role in religious inspiration and expression. For Count Nicholas von Zinzendorf, the force behind the Renewed Church, music was essential to the spiritual life. Zinzendorf was responsible for compiling the first hymnbook of the Renewed Church in 1735 which was followed by Christian Gregor's Gesangbuch in 1778 and his Choralbuch in 1784.

When members of the Renewed Moravian Church made their way to America, they brought with them a rich musical heritage which included not only their sacred hymns and anthems but oratorios, symphonies, overtures, and music for chamber ensembles. In Bethlehem, Pennsylvania, early Moravians formed the Collegium Musicum and later the Bethlehem Philharmonic in which amateur musicians played the best American and European music of the day. David Moritz Michael composed suites of "Water Music" which were performed by musicians on a barge floating down the Lehigh River while enthusiastic audiences followed along the riverbanks. Another Moravian, John Frederick Wolle, founded the renowned Bach Choir whose home, until the Choir outgrew it, was Central Moravian Church in Bethlehem. Early Salem residents composed and presented elaborate concerted anthems, and the Salem Collegium Musicum performed sophisticated secular music. In the early settlements of Lititiz and Nazareth, Bethabara and Bethania, the playing and singing of music were daily activities.

For the early Moravians, music was as natural and as necessary as breath. It was a force so integral to all aspects of life that it compelled watchmakers, ministers, merchants and the like to handcopy and bring to this new country full orchestral scores; in a primitive new world to compose parthias for wind sextets, sonatas for brass quartets, and trios for strings; in the wilderness of Salem to perform the sinfonias of Johann Christoph Friedrich Bach, C.P.E. Bach's *Israelites in the Desert*, and the complete *Messiah* by Handel.

American Moravian settlements have the most impressive musical histories in this country. Young New York, Philadelphia, Boston, and Charleston boasted the paid traveling virtuoso offering popular European and American fare; but the Moravian communities offered orchestras, choruses, bands, and chamber ensembles, all of which were comprised of community members. Unquestionably, here were the beginnings of the currently popular grassroots arts. Thus it should not surprise us that Winston-Salem is the home of the oldest community arts council in the country or that Bethlehem is the scene of Musikfest, one of the country's liveliest and most diverse annual musical events.

The Moravian Music Foundation believes that music as a life-enriching, inspiring experience is no less important today than it was 200 or 600 years ago. We believe that an investment in early Moravian music is also an investment in the future of music of excellence in our communities. And we believe that such an investment promises more concerned, responsive, and responsible community members. Together we can make it happen. IT IS UP TO YOU.

Judith Justice
Director of Development

Brilliant Performance by Martha Schrempel Honors Bethlehem-Area Donors

On the evening of October 5, the trustees of the Moravian Music Foundation honored its Bethlehem-area donors with a piano recital and reception.

In the true Moravian tradition, Martha Schrempel offered an ambitious and wonderfully varied program. From her stunning performance of the Latrobe *Sonata in A Major* with its thrilling Presto to the aqueous flow of selections from Ravel's *Le tombeau de Couperin* and an electrifying presentation of the *Barcarolle* by Chopin, Ms. Schrempel was a truly exciting performer.

The Foundation is pleased to have been able to thank its friends, who are essential to its work, with such an outstanding event.

Retiring and New Trustees

The Foundation Board of Trustees at its October, 1990, meeting expressed its gratitude and appreciation for the faithful service of Sallie Greenfield and Charles Hafner, who completed terms of service and retired from the board at that time.

The Trustees also welcomed two new members of the board. These were Mallie B.Graham, a member of Home Moravian Church and a teacher in the Winston-Salem/Forsyth County School system, and R. Sidney Disher, a member of Ardmore Moravian Church and a retired engineer from Winston-Salem.

Officers for the coming year are:

President:	M. Keith Kapp
Vice-Presidents:	Gwyneth Michel
	Carol Southerland
Secretary:	E. Artis Weber

Foundation Donates New Anthems to Provincial Lending Libraries

Both the Northern and Southern Provinces have for many years maintained music lending libraries for the benefit of Moravian congregations. These libraries, containing Moravian music for special seasons and general occasions, are available for use by the choirs of our congregations free of charge (except for postage). This is a big help in these days of escalating music costs. The Northern library is under the supervision of Mrs. Frances Schrempel and is housed in the Provincial Office Building in Bethlehem. The Southern library is housed at the Music Foundation Headquarters in Winston-Salem. Choir directors may request specific anthems in person or by mail on a first come first served basis.

At their October, 1990, meeting the Music Foundation Trustees decided to donate to the lending libraries copies of all the anthems recently published by Hinshaw Music, Inc., in their Moravian Music Foundation Series. A listing of these was given in the last newsletter (Spring, 1990). It is hoped that these new pieces will be widely used by choir directors in the coming years, and that Moravian worship will be enriched by them.

17th Music Festival Featured in Moravian Video Magazine

The Fall, 1990, issue of *The Moravian Video Magazine*, produced in the Northern Province, features a report on the 17th Moravian Music Festival, which was held in Winston-Salem this June. Utilizing a combination of sights and sounds from choral and band workshops, rehearsals, and fellowship times, and culminating in a portion of the festival chorus concert, the video report gives a taste of what participants experienced at this rewarding and successful festival. Through this video, those who attended the festival can have a nostalgic look back, and those who were unable to attend can still have an opportunity to sample its pleasures.

Former Director Gives Newly Edited J.C.F. Bach Work to Foundation

Dr. Ewald Nolte, former Director of the Moravian Music Foundation, recently edited four of J. C. F. Bach's later sinfonias, and these have now been published by A-R Editions. Dr. Nolte graciously donated a copy of this edition along with instrumental parts to the Music Foundation library. The Foundation warmly thanks Dr. Nolte for this gift and for his continued interest in the Foundation and its activities.

Recent Interns and Requests

The Foundation, as always, continues to receive requests for information on Moravian music and related subjects from around the country and from abroad as well. Besides the usual ones from the European continent, we were recently able to help a scholar from a university in New Zealand who desired information on Latrobe.

The Foundation is also currently working with two graduate students from Wake Forest University on projects for a class in historical preservation. These are students of Dr. J. Edwin Hendricks, a member of the Foundation Board of Trustees. The first student is investigating our holdings of audio tape recordings, especially those of the first Moravian Music Festivals from the 1950's, which are on tape which deteriorates over time. In consultation with audio specialists, she is developing recommendations for preserving this music for the future. The second student is working with duplicates in the Lowens Collection of early American Tune Books.

We continue to welcome scholarly inquiries and are ready to provide assistance for serious research.

NEWSLETTER, a supplement to the *Moravian Music Journal*, is a publication of the Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, NC, 27127. Karoly Köpe, director; C. Daniel Crews, editor.

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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

SUMMER, 1991 — *A supplement to the Moravian Music Journal* — VOL. VI, NO. 1

WORDS FROM THE ACTING DIRECTOR

With the retirement at the end of April of Karl Köpe, Director of the Moravian Music Foundation for the past five and a half years, one might suppose that Foundation activities would be at a minimum during the interim. In fact, though Karl's talents are certainly missed, our work goes on in constructive ways. The Search Committee of the Board of Trustees has begun the process of finding suitable persons for the positions of Executive Director and Musicologist, and the target date for filling the Executive Director position is January 1, 1992. In the meantime, the present staff has been busy, among other things with supplying music for an accurate recreation of band music to be played at a re-enactment of George Washington's visit to Salem, NC, in 1791. We have also been pleased to assist a new doctoral candidate who is interested in exploring additional facets of John Antes' choral music in a dissertation. A most important activity is assisting in providing music for the 1992 Moravian Festival to be held in Bethlehem, PA, which coincides with the 250th anniversary of that city's founding. Festival Director Richard Schantz has been in contact with the Foundation, and we have provided him, at his request, with several pieces for review. Add to this the usual activities of smaller research requests, music loans, fund drive activities, and welcoming of visitors, and it would be fair to say that the Foundation headquarters building is "buzzing" with activity this summer.

As Acting Director, I would like to take this opportunity to thank you for your support of the Foundation's work in the past, and to ask for your continued interest and help in the future. Indeed, in these troubled economic times your financial support, through contributions large and small, remains critical. We also need your help in getting the word out to larger circles of the general public about the marvelous treasures of Moravian music. We have a marvelous heritage, and the rest of the staff and I look forward to working with you in the coming months as we embrace the challenges and opportunities of the future.

Dr. C. Daniel Crews,
Acting Director

Addition to Our Microfilm Collection

Recently the Moravian Music Foundation was pleased to receive from Randy Tollefson, a long-time friend of Moravian music living in the Netherlands, a microfilm of "Partituren" by C. G. Geisler (1730-1810). This collection includes eleven "new" pieces, and should provide a fruitful field for additional research in the future.

Presentation to Provincial Missionfest

On Sunday, June 9, 1991, Acting Director Daniel Crews and Director of Development Judith Justice gave a presentation on "Music and Missions" as part of the Southern Province's mission festival held at Advent Moravian Church in Winston-Salem, NC. This was at the invitation of the provincial Mission Society, and focused on the unique contributuions made to Moravian missions by our music and musical missionaries. The presentation included not only talk, but also musical excerpts and fine singing by those in attendance. The workshop's two sessions were attended by a total of upwards of fifty people, and the presentation was warmly received.

A Hearty Thanks for 1990 Donor Support

In spite of a recession that continued to batter donorship nationwide, MMF contributors gave 2.6% more in 1990 than in 1989. The Foundation thanks you for your generosity. Your gifts are essential to preservation, editing for modern publication and performance, and dissemination of the works comprising the collections of which the Foundation is steward.

On the not-so-bright side, numbers of individual donors declined by 6%; and inflation rose at the rate of 5.4%. So while total contributions grew and the average gift increased from $89.28 to $97.58, MMF's fiscal resource growth did not keep pace with accelerated operational costs.

Still, we commend both old and new supporters of the Moravian Music Foundation. We are grateful for your commitment to the Moravian musical tradition and its legacy.

Cultivating a New Generation
Expanding the Donor Base

The world of non-profit fund raising has changed dramatically during the past several years. The number of organizations competing for charitable dollars has increased exponentially. Profound human need has led many foundations and individuals to give their limited funds to human service providers. And corporate takeovers have eliminated many corporate foundations.

In order to succeed in today's highly competitive philanthropic climate, the Moravian Music Foundation must cultivate an audience within a generation largely unrepresented among its supporters. We must make a broader public aware of the scope and cultural significance of the Moravian musical legacy. And loyal friends must make the Foundation one of their top three giving priorities.

If you have already made a 1991 contribution to the MMF, invite a friend to become a supporter. Share your recent issue of the MMF Journal with someone. Let others hear your Festival cassettes, your hymns and band chorales. Purchase a new Psalm of Joy tape for yourself and a friend. Challenge adult children, nieces, and nephews to become the next generation of stewards of the Moravian musical heritage. And be sure that your 1991 contribution is your best sacrificial gift.

Donor Celebration Events

Bethlehem area donors were honored on April 13, 1991, with a dessert musicale featuring pianists Richard and Evelyn Van Auken. On May 30, 1991, Charles and Marjorie Beardsley hosted a lovely reception at Forsyth Country Club to celebrate North Carolina major donors. Moravian chamber music was provided by the Moravian String Trio. Donor events for other areas are being planned for the Fall.

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Soviet visitor: Professor Givzni Mikhailov (center), head of the department of Asian, African, and American music at the Moscow State Conservatory examines a Moravian music manuscript in the Foundation's vault. To the left is Dr. Howard Smither of UNC-Chapel Hill, who brought Prof. Mikhailov for a visit in March. Two of Prof. Mikhailov's senior students recently used Moravian composers J. F. Peter and D. M. Michael as part of their oral exams at the Conservatory.

Cassette Recordings Available

A new cassette of the *Psalm of Joy*, music for the first July 4th celebration in 1783, is available from the Moravian Music Foundation for $12 plus shipping and handling. Copies of the Hymn/Band tape of Moravian chorales are now available (in new packaging) for $10 plus shipping and handling. These make excellent gifts for family, and friends, or just a nice treat for yourself.

NEWSLETTER, a supplement to the *Moravian Music Journal*, is a publication of the Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, NC, 27127. C. Daniel Crews, acting director and editor.

Presentation of the Dover manuscript by Pastor Albert Frank, Elder Duane Burrell, and Foundation Trustee Randall Gibbs to the Foundation, represented by Karl Köpe and Daniel Crews.

Eighteenth Century Manuscript Presented to the Foundation

By Dr. Albert H. Frank
Pastor, First Moravian Church, Dover, Ohio

The Moravian detectives have again served the church well! A new manuscript collection of 18th century Moravian music has been added to the Moravian Music Foundation collection through the efforts of the First Moravian Church of Dover, Ohio and the Foundation staff.

In January, 1990, Dr. Albert H. Frank, pastor of the Dover First Church, was asked to identify a book of manuscript music which had been purchased in a box of old music at a local auction. The buyer had previously contacted others with some knowledge of German script and then got in touch with his cousin, Duane Burrell, who was vice chairman of the Board of Elders at Dover. A quick look at the front page revealed the signatures of A.D. von Marschall, a leader of the Single Sisters choir in Bethlehem, Pennsylvania, in the later part of the 18th century, and Jacob Van Vleck, organist and bishop of the Unity. Now it was in the hands of a Moravian pastor again.

Contacts with Dr. C. Daniel Crews at the Foundation led to a preliminary identification of many of the pieces included in this manuscript which appears to be a personal collection. Pieces include the Gregor Hosanna, Single Sisters odes, a Passion Week Cycle, and one lone English piece. This last piece, according to Dr. Lawrence Hartzell of the Baldwin-Wallace Music Conservatory and author of *Ohio Moravian Music*, is in the handwriting of Henry J. Van Vleck and is most likely an original composition.

How did the book get to Ohio and that auction? The signatures give a good clue. Sr. Marschall's is the first and then that of Bishop Van Vleck. The contents are significantly Single Sisters' pieces. Theory: Sister Marschall

collected and copied pieces of interest in a volume which then passed to the elder Bishop Van Vleck. His grandson, Bishop Henry J. Van Vleck, served in Ohio at the end of the 19th century and took the book with him where he also used it as a repository for some miscellaneous manuscripts kept within the covers. Henry J. had two sons who were organists, and after their deaths, the book made its way through unknown channels to the auction.

Excitement grew as contents became known and we learned that the manuscript could be purchased. With the assistance of Foundation Trustee G. Randall Gibbs, a number of Dover First members were contacted and the money was gathered. Sale was consummated before Easter of 1990, and the book again belonged to a Moravian congregation.

While the manuscript and some loose sheets in the book are in very good condition, and Sister Marschall's handwriting is beautiful, it was decided that the best disposition would be to donate the material to the MMF for it to be kept in the vault where it now rests.

Sunday, May 6, 1990, was set for the day of presentation and recognition. Both Károly Köpe and Dr. C. Daniel Crews of the MMF staff traveled to Dover. Dr. Crews preached for the morning worship services, and during the later service the manuscript was formally presented to the Foundation by Frank and Burrell. Director Köpe accepted the book in the name of the MMF and expressed thanks to the congregation for their interest and support of the work, as well as this manuscript which can now be studied further and perhaps yield some new anthems. A reception for the donors and the Music Foundation staff was held in the evening and allowed everyone to become better acquainted in a time of informal celebration.

The detectives have put their magnifiers away again for a time, but wonder what other pieces are out there which might well be significant additions to the corpus of Moravian music?

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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

WINTER, 1991 — *A supplement to the Moravian Music Journal* — VOL. VI, NO. 2

THE MORAVIAN MUSIC TRADITION AND YOU

If we were to stop and think of the ways in which the Moravian Music Foundation affects our lives, we might be surprised by what we would learn.

For those of us who live in centers of Moravianism, there are certain things we take for granted. We just accept them as wonderful parts of our lives. That is especially true as we approach this holiday season. It is the time of year when Moravian stars appear everywhere. We begin to hear band chorales in town squares, in shops and area malls, and on the radio.

We make plans to attend candle tea where we hear music once heard by 18th century Moravians and join in carols that have been sung for hundreds of years. We invite friends to come to a candlelight lovefeast. We anticipate the fragrance of cedar mixed with the smell of coffee and buns and eagerly await the first cherubic strains of Hagen's "Morning Star".

But the importance of Moravian music to our lives goes far beyond seasonal or geographical or denominational bounds. Throughout our country we see a growing interest in history and the arts. We are learning that the arts are for everyone, everywhere, every day and that history is our living heritage.

History and art, past and present come together in Moravian music. Those early Moravians who settled in America already knew that arts were basic. They viewed music as essential to every aspect of life, a celebration of the human spirit which enriched and ennobled the individual and the community.

The whole contemporary American musical arts scene is a tradition introduced by Moravian settlers in the mid-1700s. Those musical pioneers who played chamber music in each other's homes; who formed collegia musica and a philharmonic orchestra; who gave concerts in the square and on the village green have left us a vital heritage, a living legacy. We are inspired, entertained, and enlivened by this rich inheritance which challenges our own contemporary imaginations and creative gifts.

The collections of the Moravian Music Foundation comprise the musical memory of young America and provide a tangible link to the present and the future through the timelessness of artistic expression.

YOU ARE ESSENTIAL to the preservation, restoration, and dissemination of these collections.

ONLY YOU CAN GUARANTEE a new vitality for the 10,000 manuscripts of which the Foundation is steward. IT IS UP TO YOU TO PERPETUATE the Moravian tradition of excellence among emerging musicians. WITHOUT YOU, the Moravian Music Foundation and its collections CANNOT EXIST.

It has been a difficult year for non-profits, and many have not survived. Please see to it that the Moravian Music Foundation does not become one of them. Please give your best SACRIFICIAL gift. Make the MMF a REAL PRIORITY. Make friends aware of how the Foundation enriches their lives and invite them to support this great heritage.

MORAVIAN MUSIC IS A TRADITION WORTHY OF YOUR INVESTMENT.

HERBST MODERN PREMIERE IN TALLAHASSEE

Ever since their first encounter in 1735, Moravians and Methodists have been brought together through music. Then, on a Georgia-bound ship, a Moravian group led by Peter Boehler earned the deep admiration and lasting friendship of John and Charles Wesley as they calmly sang their hymns during a terrifying storm at sea. Now, over 250 years later, the Methodist-Moravian connection is being renewed in Tallahassee, Florida.

Just a few miles from the State Capitol, nestled in a clearing surrounded by ancient liveoaks and pine trees, stands Pisgah Methodist Church. The tiny white frame structure, approached through an unpaved country lane, has been a religious and social center since the early years of the 19th century. Its wooden stalls and gallery have been lovingly preserved, its oil lamps and candles are discreetly augmented by electric lights; old and new are gracefully blended.

On November 24, Old Pisgah will open its doors to a group of young enthusiastic musicians who will present the first modern performance of an 18th century Moravian Christmas cantata. The 1767 composition by Johannes Herbst is contained in one of the hundreds of manuscripts belonging to the Herbst Collection filed in the archives of the Moravian Music Foundation. The particular manuscript (no. 97) was the focus of a research project funded by Florida State University and carried out last year at MMF and the Moravian Archives in Bethlehem, PA and Winston-Salem, NC. The modern performance is being presented by members of the Tallahassee Children's Chorus and Florida State's US Music Ensemble, fortified by string and brass ensembles from the FSU School of Music. The performance is sponsored by the Center for Music of the Americas, Florida State University.

To cement the Moravian-Methodist relationship, the conductor of the performance and director of the US Music Ensemble, Eric Wall, is the son of a Methodist minister; the music editor and faculty sponsor of the Ensemble, Marilyn Gombosi, is a Trustee of the Moravian Music Foundation; and the Ensemble is solely supported by a fund established by Virginia M. Howard of Pineville, LA, an honorary trustee and a longtime generous supporter of the Moravian Music Foundation.

18th MORAVIAN MUSIC FESTIVAL

The next Festival will be held June 22-28, 1992 at Moravian College, Bethlehem, PA. The 1992 Festival is of special historical significance since it will be combined with the celebration of the 250th anniversary of the founding of the Bethlehem Moravian settlement. The festival conductor will be Richard Schantz, professor of Music at Moravian College and choir director of Central Moravian Church. The instrumental specialist is Jeffrey Reynolds, principal bass trombonist of the Los Angeles Philharmonic Orchestra.

In addition to choral and instrumental participation, the schedule will offer workshops, seminars and children's programs, historical events, and concerts. Registration information will be mailed in January 1992. If you are not on the mailing list, you are urged to contact festival headquarters at: P. O. Box 1245, 1021 Center Street, Bethlehem, PA 18016.

PERPETUATING THE MORAVIAN MUSIC TRADITION IN JAMAICA

The Rev. Stanley Clarke, pastor, Redeemer Moravian Church, Kingston, Jamaica, has informed the Foundation that the Redeemer choir will be presenting a number of anthems by Moravian composers at a special concert in December 1991. The Moravian Churches in Kingston and St. Andrew, Jamaica, will be celebrating their 100th anniversary of ministry in 1993 and will be performing Moravian music at a number of special services.

In January, 1992, Richard Van Auken, organist, choir director and teacher at Moravian College, Bethlehem, and his wife, Evelyn, also a choir director, will be conducting choir workshops at Moravian churches and colleges in the Mandeville and Bethlehem areas in Jamaica. For the past few years the Van Aukens have been traveling to Jamaica and contributing their time and talents toward strengthening the musical programs through workshops and concerts.

NEW EXECUTIVE DIRECTOR

At its Fall meeting, October 18-19, 1991, the Board of Trustees of the Moravian Music Foundation appointed E. Allen Schultz to be the new Executive Director of The Foundation. Mr. Schultz is a native of Allentown, PA, a graduate of Moravian College, and has done development work for the Moravian Church, Northern Province. He brings with him a strong background and many years experience in the administration of private non-profit organizations. The new Executive Director will assume his duties January 1, 1992.

EXECUTIVE COMMITTEE for 1992

At its October meeting the Board of Trustees also elected a new executive committee for the coming year.

M. Keith Kapp was re-elected to a third term as President of the Trustees. Mr. Kapp is an attorney in Raleigh, NC, and is a member of Raleigh Moravian Church and numerous arts, humanities and philanthropic groups.

Hermann I. Weinlick, of Bethlehem, PA, was elected Vice-President (North). Mr. Weinlick is Director of Publications of the Northern Province of the Moravian Church and is editor of The Moravian.

J. Edwin Hendricks was chosen as Vice-President (South). Dr. Hendricks is a professor at Wake Forest University in Winston-Salem and is active in many community organizations.

Elizabeth W. Weber of Winston-Salem, a former administrator and teacher at Salem Academy and College, was re-elected Secretary of the Trustees.

Rounding out the Executive Committee are Donald L. Armitage of Lewisville, NC, Director of Music and Arts at First Presbyterian Church in Winston-Salem, and David H. Pfaff, of Winston-Salem, who is President and owner of Pfaff's Auto Glass, Inc., and plays with numerous brass ensembles.

NEW TRUSTEES

Three new Trustees have joined the Board.

Dr. George L. Lloyd, pastor of United Moravian Church in New York City, brings with him interests in a wide range of music. He is a member of the New York Flute Club and the National Flute Association. Dr. Lloyd is a fellow of the American Association of Pastoral counselors and other marriage and family counseling organizations. An active and caring community member, George Lloyd has received awards from the Harlem Community Life Center, the Healing Community of New York, and the Veterans Administration Medical Center of New York City.

Herman E. Collier, Jr., a retired research chemist and professor of chemistry, mathematics, and natural sciences, is President Emeritus of Moravian College in Bethlehem, PA. Dr. Collier recently served as interim president of Salem Academy and College in Winston-Salem, NC. An active community member, he has served as a trustee and officer of numerous professional, humanitarian, civic, and social organizations. Dr. Collier has also produced a large body of scientific research, professional publications, and patents. He now resides in Point Harbor, NC.

Margaret Leinbach Kolb returns to the Board. She has been associated with the Foundation since its inception and previously served as a trustee from 1969-1988. Mrs. Kolb, herself a musician educated at Salem College and Columbia University with additional study at the Philadelphia Conservatory and the Julliard School of Music, has served as accompanist to a variety of musical groups and individual artists. Mrs. Kolb has also served the community via her board and committee roles with the Piedmont Opera Theatre, North Carolina School of the Arts Associates, Winston-Salem Symphony Guild, Friends of Salem College School of Music, and Messiah Moravian Church. She will be the 1992 Annual Fund Drive Chairperson for the MMF.

GREENSBORO CHORAL SOCIETY PERFORMS MORAVIAN WORKS

On October 26, 1991, the Choral Society of Greensboro opened its concert with four pieces by Moravian composers. The 175-voice choir with appropriate instrumental accompaniment performed "Lord, I Hold Most Dear" by Christian Gottfried Geisler, "Bless Us, Lord" by Christian Gregor, "Blessed Are the Pure of Heart" by Woldemar Voullaire, and "Hallelujah, Praise, Honor Be" by Johann Christian Bechler. Reviews described a very fine performance characterized by excellent intonation and impeccable diction offering "a good look into that rich [Moravian] musical tradition."

THANKS FOR A LOVELY EVENING

Mr. and Mrs. J. Lanier Williams recently hosted a soirée and champagne dessert for Winston-Salem area Friends of the Moravian Music Foundation. Entertained by Barbara Lister-Sink and John Mueller of the Salem College music faculty with works for voice and harpsichord by J. F. Peter and Monteverdi, guests then enjoyed luscious desserts and the company of good friends in the ambience of the Single Brothers Workshop.

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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

WINTER, 1992 — *A supplement to the Moravian Music Journal* — VOL. VII, NO. 1

18TH MORAVIAN MUSIC FESTIVAL CELEBRATES BETHLEHEM, PA's 250th BIRTHDAY

The 18th Moravian Music Festival will be held in Bethlehem, PA, at Moravian College and Central Moravian Church, June 22-28, 1992. The Festival, which is being held in conjunction with the 250th Anniversary of the founding of the Bethlehem community, will offer a wide variety of activities including choral and instrumental, concerts, seminars, as well as activities for children and youth, according to Martha Schrempel and Theodore Hartmann, co-chairpersons of the Festival.

Conductors for the Festival will be Richard Schantz, Director of Music, Moravian College, and Jeffrey Reynolds, bass trombonist with the Los Angeles Philharmonic. Both Schantz and Reynolds have been leaders at previous Music Festivals. In addition, vocal soloists will perform and Eva Grusser, violinist with the Lark Quartet, will be concertmaster for the Festival Orchestra.

Moravian Music Festivals were initiated in 1950 under the direction of the late Dr. Thor Johnson, Director of the Cincinnati Symphony, for anyone interested in Early American music with special emphasis on sacred and secular Moravian music. Since the establishment of the Moravian Music Foundation in 1956, music performed at the Festivals has been drawn primarily from the Foundation's collections.

Richard Schantz, Conductor of the 18th Moravian Music Festival

Major works to be performed at the Festival concerts will include Vittorio Giannini's *Canticle of the Martyrs*, which was commissioned for the 1957 Festival; newly edited and published works by Moravian composers Johannes Herbst and Francis F. Hagen; a major portion of Carl Heinrich Graun's Passion Cantata, *Ein Lammlein geht und tragt die Schult; and* the premier of a new commissioned work by Alice Parker for chorus, soloists, and orchestra, based upon hymn settings by Johnannes Herbst found in his *Hymns to be Sung at the Pianoforte*. Music from the first Festival in 1950 will also be included. The Festival Orchestra of professional local and and New York area musicians will perform works by Franz Joseph Haydn and J. C. F. Bach.

(continued on page 7)

FRIENDS 1992 ANNUAL FUND GOAL IS $80,000

A goal of $80,000 has been established for the 1992 Friends Annual Fund Campaign and Margaret Leinbach Kolb was appointed 1992 Annual Fund Chairperson, according to M. Keith Kapp, President, Board of Trustees, Moravian Music Foundation. Mrs. Kolb will head a national volunteer committee which is currently in the process of implementing area campaigns.

Monies raised through the Annual Fund Campaign are used to support the annual operating budget of the MMF which currently is $144,500. It includes such items as all costs related to music research, editing, preparing music for performance, responding to inquiries from all sections of the country and overseas, utilities, telephone, postage, and printing. This year it also includes an added and unexpected item to replace a recent underground water pipe break which required installing a new feeder pipe from the street to the Foundation office at a cost of nearly $2,000.

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FROM THE PRESIDENT...
M. Keith Kapp

In this edition of our newsletter, you hear for the first time from our new Executive Director, E. Allen Schultz. His appointment constitutes the first step in a major reorganization of the operations of the Moravian Music Foundation. Allen will be responsible for public relations, fundraising, and the day-to-day operations of the Foundation. This allows us to have a separate Musicologist, or director of our music research program.

A search is currentlygoing on for the Musicologist position. We have received several excellent applications and the interview process should be completed by March of this year, with the Board of Trustees approving an appointment at their April meeting in Bethlehem, PA.

This year will be a year of greater outreach and contact by the Foundation and service by the Foundation to its constituents in the academic and arts communities and the Moravian Church.

During the past year, The Rev. Dr. C. Daniel Crews, who now serves as Archivist to the Southern Province, did an outstanding job serving as Acting Director of the Foundation. He had the able assistance of Jane Shore. I am sad to report that Jane has decided to leave us to devote more time to her family. She has truly done remarkable service for the Foundation.

Financial concerns still plague the Foundation. We are probably in the worst time for a non-profit, arts-related organization. The income on our minimal endowment is down because of reduced interest rates; contributions did not increase but the Foundation's expenses continue to rise.

In spite of these adversities, the MMF continues to offer its programs and services and the Board wishes to maintain and increase the Foundation's service to the public. Please feel free to call on the Foundation whenever you are in need of its services. I thank you for your support.

The **NEWSLETTER** is published by the Moravian Music Foundation, Inc., 20 Cascade Avenue, Winston-Salem, NC 27127-2904 Telephone: 919-725-0651. M. Keith Kapp, President. Editor: E. Allen Schultz, CFRE, Executive Director.

PLAN NOW FOR MORAVIAN MUSIC SUNDAY-MAY 17

Theme: **THE GOOD SHEPHERD**

Suggested Anthems:

John Antes:	**The Lord Has Been Gracious Unto Us**
J. C. Geisler:	**Blessed the People**
C. Gregor:	**O Shepherd of Israel**
D. M. Michael:	**Harken Stay Close to Jesus Christ**
J. C. Naumann:	**Dear Lord Jesus, Keep Us Near Thee**
J. H. Rolle:	**Lord Jesus, Who Didst Redeem Us**

Suggested Hymns:

The Lord Is My Shepherd
(Montgomery) Confession
The Lord's My Shepherd
(Psalm 23) Crimond
My Shepherd Is The Lamb
(Beaumont) Leonminster
Saviour, Like A Shepherd Lead Us
(Anon) Shepherd
Shepherd of Eager Youth
(Clement of Alexandria) Hinman
Lord Jesus, 'Mid Thy Flock Appear
(Swertner) Pilgrimage

FROM THE EXECUTIVE DIRECTOR...
E. Allen Schultz

It is a unique and special privilege to have been called and appointed Executive Director of the Moravian Music Foundation. Since early childhood, music has always been an important part of my life. In fact, it has been my avocation.

In accepting the challenge of this special position, I will be able to utilize my professional skills in non-profit administration, fund raising and public relations to their fullest. While the purpose of the MMF has not changed when the Board, in its astute decision, created the Executive Director position and also maintained the musicologist position, the total administrative responsibilities will be able to be conducted in a more efficient and productive manner. This statement should not be construed as a criticism of previous Directors of the MMF. It means, simply, there are too many facets to the multi-layered activities and programs of the Foundation for one individual to manage well.

The music in the Foundation's collections is meant to be performed and heard. The resources of the Foundation's extensive library are meant to be utilized by students and researchers. The services of the Foundation to musicians and other interested persons need to be maintained and increased. The fact is that the Moravian Music Foundation is a one-of-a-kind resource,--the oldest organization in the world to collect, study, and publish Early American music and, as such, is custodian of the world's largest collection of music manuscripts used in Early America.

(continued on page 7)

MUSICALES SERIES ARE A BIG HIT

It is anticipated that over 250 persons will have attended one of six musicales which are being held in various private homes in Winston-Salem during January and February to introduce E. Allen Schultz, newly appointed Executive Director.

Pieces performed at each event were drawn from the classical, Victorian, and contemporary collections in the MMF's holdings. The pieces dated from the early 1900's to the mid-1900's, and included a surprise performance of a waltz for piano entitled, "The Token," by F. F. Hagen. He dedicated the piece to one of his sisters; however, which sister is unknown. The only known copy of the piece was discovered recently in the Sievers Collection of the MMF. It is believed that this was the first modern presentation of the piece, and the peformance was dedicated to Mrs. Betty Hagen Pfaff, the composer's granddaughter, and her family, who were in the audience.

Participating in the programs were professional musicians from the Winston-Salem area: vocalists Martha Abernethy, Jonathan Barnes, Barbara Lister-Sink, Alice Pierce; flutists Philip Dunigan, Nola Reed Knouse, Anamaria Sanchez, Judy Winton; and pianists Pamela Jill Bowen, Joanne Inkman, Margaret Kolb, and Barbara Lister-Sink. The MMF expresses sincere appreciation for the participation of these talented artists.

A very special note of gratitude to each of the hosts who sponsored a Musicale/ Reception by opening their homes and providing generous hospitality and refreshments. Also, our deep appreciation to Mrs. E. Artis Weber for supplying attractive, newly designed napkins for these events with the MMF logo.

Due to the enormous popularity of these events, additional programs will be planned throughout the year to give more people opportunity to participate. The Foundation office will be happy to assist anyone wishing to plan similar events in other locations throughout the country.

SPECIAL SPRING '92 CONCERTS

"Selections From The Collections: 1531-1992" Concert in Winston-Salem

On Sunday, March 15, 1992 a most unusual concert will be held at Hanes Auditorium, Salem College. A band prelude will start the concert outside Hanes Auditorium at 3:00 p.m.

Music from the various periods representing the MMF holdings will be performed, from the early Bohemian Brethren to the classical 18th and early 19th century Moravian and non-Moravian compositions, to Victorian parlor music, and to works by several 20th century composers. Some of these pieces have not been heard in over 100 years. In addition, an exciting newly commissioned work will have its premiere performance.

Performers will include the Moramus Chorale, directed by James Bates, vocal soloists, and a number of various instrumentalists. A reception will follow honoring MMF's new Executive Director, E. Allen Schultz.

Lehigh Valley-wide "Singstunde" at Nazareth Moravian Church

On Sunday, April 5, 1992, 7:30 p. m., a "Singstunde" will be held at the Nazareth (PA) Moravian Church. It is being coordinated by the Rev. Dr. Mervin C. Weidner, and will be led by the Rev. Hermann I. Weinlick with assistance from Moravian Church pastors: the Revs. Lois L. Bly, Grace, Center Valley; Charles W. Eichman, Coopersburg; and Dennis Rohn, Westside, Bethlehem. Mrs. Jeanne Serfas, Director of Music, Nazareth Moravian, will present a prelude concert at 7:00 p.m., on the 1793 Tannenberg organ which has just been completely renovated.

The MMF will be happy to provide assistance to anyone interested in presenting programs of this type in their communities.

1992 Annual Friends Fund Campaign

(continued from page 1)

In addition to the funds raised through the Annual Friends Campaign, the balance of operating incomes is derived from a small amount of endowment income and interest, royalties, publications and recordings, and the Moravian Church.

The MMF is the oldest institution in the world to collect, study, and publish Early American music, and it is the custodian of the world's largest collection of music manuscripts used in Early America. Its holdings of over 10,000 manuscripts and early imprints in archival American and European collections--including the Moravian collections--instrumental and choral, sacred and secular, date from 1544 to 1992. Of the 10,000 items, over 350 works have been edited and published with over 1,750,000 copies in circulation.

The MMF also publishes a Newsletter and a scholarly Journal several times each year, has produced nine Monographs which focus on Moravian music, and sponsors recitals, lectures and workshops including preparing music for fifteen of the eighteen Moravian Music Festivals including the next one to be held June 22-28, 1992 (see related article on page 1).

Many renowned and respected individuals have commented about the importance of the MMF. Paul Henry Lane, retired editor of The Music Quarterly, musicologist, and historian had this to say:

"The Moravian Music Foundation provides an excellent example of how musical and cultural history should work together. These studies are of interest and importance not only to musicians but also to historians and sociologists and are necessary if we want to draw a complete picture of cultural life in the 18th and 19th century America."

MORAVIAN MUSIC SUNDAY

May 17, 1992

1991 ANNUAL FUND REPORT: FRIENDS RESPOND TO SUPPORT

In what was anticipated to be a bleak year, Friends of the MMF rallied in support of the 1991 Annual Fund Campaign by subscribing 715 gifts for a total of $ 68,806, just $716 shy of the amount subscribed in 1990 with the number of donors increasing by five. We are grateful for that support. However..... such a trend has an immediate affect on the types of programs and services the Foundation is able to offer for the current year. Of equal concern is what affect it has for the future of MMF.

The MMF cannot be taken for granted. It exists because of the support of its many Friends and could not survive without the support from that private sector (individuals, corporations and foundations) as it receives no government funds. It does not have an endowment to rely on to take up the slack in a "bad" year.

The MMF must depend solely on its Friends to **increase** their giving each year, and it must diligently look toward motivating others to join MMF's Friends with tangible financial support. If each current donor would accept the challenge of getting just **one** individual to become a new donor during 1992, that would double the number of Friends of the Foundation, and also increase the MMF's gift income considerably. Will **you** accept that challenge?

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From The Executive Director...

(continued from page 2)

A prime objective for the coming year is to increase the awareness of the MMF wherever possible. The MMF has many constituencies. It is our plan to establish a long-range plan for the Foundation, develop priorities as to research and editing of archival music, increase the programs and services of the Foundation, broaden the base of financial support, create a greater public awareness about the MMF, engage in cooperative programs with music schools and performing arts centers and organizations, conduct a search for new acquisitions to be added to the current holdings and library, and increase the corps of volunteers to assist the MMF in all aspects of its operation.

The MMF is a people-oriented organization. The life of the MMF is solely dependent upon people. Notes on the music manuscripts, words printed in the many volumes in the library, instruments without someone to play them are lifeless and devoid of sound until they are brought to life by someone singing, playing, reading or activating them in some fashion. That is where people play a very important and practical function on behalf of the Foundation. The fact is that the Foundation must depend on others to activate its many and valuable resources. Interested musicians to present musical programs using the resources of the Moravian Music Foundation are constantly being sought. The MMF will cooperate in developing and coordinating such programs. Anyone interested in the MMF can be an ambassador for the Foundation--**wherever** they may be. whether bringing the music to life or verbally communicating the fantastic story about the Moravian Music Foundation.

The MMF is not a static organization. It exists as a valuable resource to be of service. The Foundation has a great future if people are involved--if ***YOU*** are involved!

18th Moravian Music Festival

(continued from page 1)

Richard Schantz, for most of his career has conducted under Moravian auspices. In various Moravian Music Festivals, Schantz has sung in the chorus, assisted Dr. Thor Johnson, sung tenor solos, led workshops and siminars, and conducted the festivals in 1976 and 1987. As Director of Music at Moravian College, he also leads the Moravian College Choir which has performed all over the world. With his wife, Monica, he shares the position of music director at Central Moravian Church.

Jeffrey Reynolds, former Trustee of the Moravian Music Foundation and former

Jeffrey Reynolds, Music Festival Instrumental Program Conductor

director of the Moravian Trombone Choir of Downey, CA, has served as conductor, clinician, and seminar leader at six Moravian Music Festivals. Since 1969 he has been bass trombonist with the Los Angeles Philharmonic, and performed with the Long Beach, Westside, and San Diego Symphonies, the San Francisco Ballet Orchestra, and Disney, 20th Century Fox, Universal, MGM, and Warner recording studios. Appearances as soloist and clinician include the 1980 International Trombone Workshop, the 1984 Oslo Trombone Workshop, and the 1987 Scandinavian Brass Symposium. He has instructed trombone students and brass ensembles at California State University at Long Beach, University of California at Santa Barbara, and California State University at Fullerton.

(continued on page 8)

----------(Tear Here)----------

Print Name _____
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MORAVIAN MUSIC FOUNDATION, INC.
20 Cascade Avenue
Winston-Salem, North Carolina 27127
919-725-0651

1992 Friends Annual Fund Campaign

I/we desire to be a Friend of the Moravian Music Foundation and plan to contribute to the 1992 Annual Fund Campaign the sum of $ _____ (and check the appropriate category below):

Patron:	**Benefactor:**	**Sustainer:**	**Sponsor:**	**Supporter:**	**Donor:**
____ $1,000 & above	____ $500-$999	____ $250-$499	____ $100-$249	____ $50-$99	____ Up to $49

Enclosed herewith : $_____, the balance to be paid before December 31, 1992 in equal installments (check one):
____ Monthly; ___ Quarterly; or ___ Semi-annually. ___ Please send pledge payment reminders.
___ My employer has a Matching Gifts Program.

Please make checks payable to: **MORAVIAN MUSIC FOUNDATION, INC.**
The Moravian Music Foundation, Inc. is a 501 (c) (3) organization as defined by the Internal Revenue Code.
ALL GIFTS TO THE MORAVIAN MUSIC FOUNDATION ARE TAX-DEDUCTIBLE AS PROVIDED BY LAW.

Signed _____ Date _____

18th Moravian Music Festival

(continued from page 7)

Festival soloists are Janice Fiore, soprano; David Price, tenor; and Jeffrey Kneebone, baritone. Ms. Fiore is well known to audiences in the Washington, D.C. and Philadelphia areas for her performances of concert, art song, and oratorio literature. Mr. Price, a native of Michigan has performed extensively throught the Delaware Valley with number of Musical organizations, including the Phildelphia Singers, Pennsylvania Pro Musica, the Opera Company of Philadelphia, and the Pennsylvania Opera Theatre. Mr. Kneebone is an alumnus of Moravian College and was a member of the Moravian College Choir during his student days. Last year he peformed the roles of Lt. Sharpless in Puccini's *"Madama Butterfly"* and Zurga in Bizet's *"Les Plechurs de Perles"* with the New York City Opera at Lincoln Center. He made his Carnegie Hall debut in Mozart's *Vesperae Solennes de Confessore* and Copland's *Old American Songs* with the Oratorio Society of New York.

Festival participants will be able to attend seminars and workshops dealing with topics related to worship, Biblical art, idea sharing and children's programming as well as offerings highlighting the historic emphasis of the 250th Anniversary Celebration of Bethlehem, according to The Rev. Otto Dreydoppel, Jr. and The Rev. Dr. James J. Heller, Seminars and Workshops Co-Chairs. The 1992 Music Festival will emphasize family activity and in addition to adults, participation and registration is encouraged for junior and senior high school students. Programs for children 5 to 12 years of age will be available and a morning nursery will be provided for children 2 to 4 years of age.

1992 ANNUAL FRIENDS FUND CAMPAIGN AREA CHAIRS

Margaret Leinbach Kolb, Chairperson

Area	Chairs
Florida	Gwyneth Michel
Greater Metropolitan New York City	The Rev. Dr. George L. Lloyd
Lehigh Valley	The Rev. Dr. Mervin C. Weidner
Mid-West	Martin Johnson
Ohio	Jane Zollar Schoof
Pacific Coast	(To be appointed)
Penn-Mar	Carl K. Shuman
South: Special Gifts and General Gifts	Margaret L. Kolb
General (non-area)	Margaret L. Kolb

DATES OF NOTE

March 15, 1992	"Selections from the Collections" Concert, Hanes Auditorium, Winston-Salem
April 3-5, 1992	MMF Semi-Annual Board Meeting, Bethlehem
April 5, 1992	"Singstunde" at Nazareth (PA) Moravian Church
May 17, 1992	**MORAVIAN MUSIC SUNDAY**
June 22-28, 1992	18th Moravian Music Festival, Bethlehem,
October 3, 1992	Thor Johnson Memorial Concert, Pawleys Island, SC
October 23-25, 1992	MMF Annual Board Meeting, Winston-Salem

THE MORAVIAN MUSIC FOUNDATION
20 Cascade Ave., Winston-Salem NC 27127

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Please note: Vol. 7, no.2, 1992 and vol. 8, no.1, 1993 of *Newsletter of the Moravian Music Foundation* are not available. The volume is complete as bound.

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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

SUMMER, 1993 — *A supplement to the Moravian Music Journal* — VOL. VIII, NO. 2

MMF CELEBRATES CENTENNIAL OF CHARLES G. VARDELL, JR.

To celebrate the centennial year of the birth of Charles G. Vardell, Jr., (1893-1962), the Moravian Music Foundation is working with institutions and performing artists to sponsor a year-long series of performances and seminars of the works of this creative American composer. In conjunction with, and to facilitate the celebration, the MMF is involved in a major research and editing project to prepare Vardell's music for performing editions. In 1977, Vardell's daughter, Margaret V. Sandresky gave her father's entire collection of music to the Moravian Music Foundation. The collection consists of over 122 compositions which include a symphony (*"The Carolinian"*), several orchestral tone poems, several cantatas for soloists, chorus and orchestra, choral music, songs, piano pieces, organ pieces, and chamber music.

A Charles G. Vardell Centennial Committee is coordinating and overseeing all activities relating to the centennial celebration which includes editing, performance, publication, and recording of the music, in addition to seminars and public relations, and fund raising. The Committee is chaired by Margaret Sandresky and her husband, Clemens, and includes Dr. Doug Borwick, Associate Dean, Salem College; Mrs. Margaret L. Kolb, Trustee, Moravian Music Foundation; Ms. Barbara Lister-Sink, Artist-In-Residence, Salem College; Mrs. Chi-Chi Messick, Publicity Director, Department of Music, Wake Forest University; Mrs. Amy Orser,President, Friends of the School of Music of Salem College; Paul Orser, Associate Director of Student Life/Student Relations, Wake Forest University; Peter Perret, Conductor, Winston-Salem/ Piedmont Triad Symphony; Sherwood Shaffer, Composition Faculty, North Carolina School of the Arts; Howard Skillington, Program Director, WFDD-FM Radio; Mrs. Anne Strickland, Fund Raising Committee, North Carolina Museum of Art. Project Director is Mrs. Lillian Britt Shelton. Dr. Nola Reed Knouse and E. Allen Schultz serve as special advisors to the Committee.

Charles G. Vardell, Jr.

Charles Gildersleeve Vardell, Jr., a distinguished American musician, was born in Salisbury, NC, and received his education at Princeton University, the Institute of Musical Art in New York City (now the Juilliard School of Music), and the Eastman School of Music. He served as Dean of the School of Music at Salem College from 1928 to 1951, and at Flora MacDonald College from 1952, remaining in that capacity at the newly constituted St. Andrews College, until his death. Dr. Vardell was a founder of the Winston-Salem Symphony and the Winston-Salem/Forsyth Country Arts Council.

Listed in "Who's Who in America" as a nationally-known composer, Vardell's compositions were widely performed during his lifetime, including at least five performances of his Symphony #1, *"The Carolinian"* (one in 1940 by the Philadelphia Orchestra under the direction of Eugene Ormandy, and another by the Dallas Symphony in 1941). Vardell's *"Song in the Wilderness"* (text by Paul Green) was broadcast over the NBC network in 1947. Vardell's compositions were also performed at four Moravian Music Festivals.

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FROM THE PRESIDENT.
Hermann I. Weinlick

It may appear that this issue of the *Newsletter* is all about money--gifts received, capital needs, the Annual Friends Fund Campaign, Planned Giving, the "Mantels & Music" Benefit. For some, this may feel like a cloud hanging over the Moravian Music Foundation. While it is true that we have always had to struggle financially, the articles involving money are signs of encouragement--not of doom.

The talk of needs is because things are happening! More researchers are interested in the Foundation and our collections. We are improving our physical facilities, our office equipment, our office procedures. We are dealing with maintenance that has been deferred. We are planning for an anniversary celebration. We are keeping a small, but dedicated, staff busy.

Our resources are always greater than we think! For example, there are certainly more opportunities for employer matching gifts. There may well be readers whose place of employment can help with some of the Foundation's physical needs. People who are not aware of the Foundation, or who are not now supporting the Foundation, may come to realize its importance.

The Moravian Music Foundation is becoming more visible. A conscious effort is being made to be in contact with the Foundation's many constituencies. Projects like the Brickenstein-Leinbach Open House ("Mantels & Music"), the Charles G. Vardell Centennial Celebration, the concert series at the Dumbarton House, Washington, DC--each of these events utilizing many volunteers--and staff involvement in preparation of the Moravian Book of Worship are helping people to be aware of the Foundation.

Many of you now on the Foundation's mailing list are new acquaintances to the Foundation, and your are just beginning to recognize the Foundation's rich history and great potential. That potential was clearly seen by Thor Johnson (1913-1975), whose inspiring leadership at Music Festivals is a precious memory to many of us who have been associated with the Moravian Music Foundation over the years His visionary work and life, which may be unfamiliar to many of our younger readers and supporters, are now being remembered as we celebrate the 80th anniversary of his birth during 1993. To a great extent the work of the MMF represents his legacy to all of us.

These are exciting times for the Moravian Music Foundation! We invite your financial support of the Foundation, and encourage you to invite your friends to support the Foundation so that the heritage of the Moravian music tradition may be better known and so that the spirit in which the music was created may live and be an inspiration in our time. ♫

NEW AREA CODE FOR FOUNDATION--910--TO GO INTO EFFECT NOVEMBER 14, 1993

Beginning November 14, 1993, the area code for the telephone and FAX numbers of the Moravian Music Foundation will change from 919 to 910. According to Southern Bell, long distance callers can reach the Foundation in the new 910 area by dialing either 910 or 919 between November 14 and February 13. But after February 13, 1994, it is strictly 910. ♫

FROM THE EXECUTIVE DIRECTOR...
E. Allen Schultz

There is a fallacy afloat about the Moravian Music Foundation! (Although there are many fallacies afloat about the Moravian Music Foundation, I will address only one at this time.)

Fallacy: The Moravian Music Foundation has many people on its staff!

In reality, the Foundation has a staff of **three:** myself, Dr. Nola Knouse, and an Executive Secretary. The three of us handle the myriad of details involved in conducting the affairs of the Foundation on a daily basis. Because of the scope of the programs and services of the Foundation; and the diversity of the collections of the Foundation both at the Foundation's headquarters in Winston-Salem and at the Archives of the Northern Province of the Moravian Church in America; and the numerous inquiries received daily on a wide variety of subjects, plus working with students and researchers interested in utilizing the unique resources of the Moravian Music Foundation, our lives are cram-packed with creative challenges to meet the many demands made of us.

We feel privileged to be affiliated with the Moravian Music Foundation. It is an exhilarating experience whether coming to the office each day, or traveling throughout the country on Foundation business and meeting many of the Foundation's friends.

(continued on page 3)

The **NEWSLETTER** is published by the Moravian Music Foundation, Inc., 20 Cascade Avenue, Winston-Salem, NC 27127 Telephone: 919-725-0651. Hermann I. Weinlick, President; E. Allen Schultz,CFRE, Executive Director and Editor; Dr. Nola Reed Knouse, Director of Research and Programs; Lisa Jones, Executive Secretary.

From the Executive Director...

(continued from page 2)

The Moravian Music Foundation is a very special organization--none other like it anywhere!--as custodian and steward of a very rich and important legacy of music composed and used by Moravians primarily in early America. It is the only resource of its kind! The Moravian Music Foundation has a very important role to reach a large audience of educators, scholars, musicians, historians, and others who may not be aware of the heritage and culture of the early Moravians in the "new world," and of its relevance in today's world.

With all this going on, we respectfully ask that any requests you make of the Foundation are communicated to us with ample time to address them properly and to respond in a timely manner. This would also apply to stopping by the office without confirming an appointment. More frequently than not, an inquiry is made of the Foundation with the expectation that it can be responded to immediately. More frequently than not, it is not possible to respond immediately for we are small in number with more than a day's work to accomplish in a day, and usually the inquiries require searching for, or researching, information.

However, under no circumstances should you be intimidated from contacting the Foundation, even if it is at the last minute, but we hope you will be understanding if we cannot respond immediately.

Thank you for your understanding and cooperation. We are here to serve you, but ask that you be reasonable in your request.

Please be assured that your support of the programs, services and activities of the Foundation is critical. The Moravian Music Foundation cannot be taken for granted. It needs financial support from many sources, but especially from individuals, in particular you, who read this publication, as well as thousands of others. ♫

$11,000 GIFT PERMITS FOUNDATION TO PURCHASE NEW COMPUTER EQUIPMENT

IBM Matches Former Employee's Gift

Mrs. Dorothy Rutbell presents a check to Hermann I. Weinlick, President of the Moravian Music Foundation, Nola R. Knouse, Director of Research and Programs, and E. Allen Schultz, Executive Director, at the Foundation's semi-annual Board of Trustees meeting in Lititz, PA.

Through the generosity of Mrs. Dorothy Rutbell, Lititz, PA, who made a gift of $6,000 to the Moravian Music Foundation which was matched by her former employer, IBM, in the amount of $5,000, the Moravian Music Foundation has been able to purchase a new computer system. Mrs. Rutbell said she learned of the Foundation's need for new computer equipment from the Winter 1993 issue of the *Newsletter*. She presented her check at the 1993 semi-annual meeting of the Board of Trustees in April 1993 which was held at the Lititz Moravian Church, where Mrs. Rutbell is a member. Both Mrs. Rutbell, and her late husband, were employees of IBM.

The new computer equipment will greatly facilitate the operations of the Foundation not only internally on a daily basis, but also provide the capability of directly networking internationally with libraries (such as Moravian College and Salem College), musicians, scholars and researchers which heretofore the Moravian Music Foundation has been unable to do, and also when staff are installed at an office in Bethlehem, PA, they will have direct computer access to data at the Foundation headquarters in Winston-Salem.

It will take several months to install the hardware and the software and to have all programs up and running. One of the top priorities will be to program the entire catalogued collections of the Foundation on the system. In addition, the new computer, with its increased capabilities of data storage and retrieval, will enable the Foundation to maintain and manage all its information much more efficiently and effectively thus providing a savings in personnel time. The new computer system will also free up the Macintosh IICX--which is currently being used for typesetting the *Journal* and the *Newsletter*, and word processing of correspondence, fund raising proposals, Music Workshop materials, and a number of other items--for its original purpose: editing and composition of music.

Thank you, Mrs. Rutbell, for your generosity! ♫

MORAVIAN MUSIC FOUNDATION, INC.

POST THESE *DATES OF NOTE* AS A REMINDER

1993

September 23-25	Pawleys Island Autumn Music Festival, Pawleys Island, SC Concert on Friday (9/24) of music from the collections of the MMF.
September 24-25	American Musicological Society, Southeast Chapter Conference at Salem College, Winston-Salem, NC: to feature performances of works by Charles G. Vardell (1893-1962)
October 22-23	Fall Meeting, Moravian Music Foundation Board of Trustees, Winston-Salem, NC
October 23	Moravian Music Foundation Fall Concert, Winston-Salem, NC
October 24	Moravian Music Foundation Concert, Dumbarton House, Washington, DC
November 14	Re-creation of November 13, 1793, Lovefeast, at Historic Bethabara Park, Winston-Salem, NC, in conjunction with Wake Forest University Department of Music
November 20,21,23	Winston-Salem Piedmont Triad Symphony performs Charles G. Vardell, "Carolinian" Symphony, Stevens Center, Winston-Salem, NC
November 28	Advent and Christmas Music, Historic Bethabara Park, Winston-Salem, NC
December 12	Moravian Music Foundation Concert Series, Dumbarton House, Washington, DC

1994

February 15	Concert of Music of Charles G. Vardell, Jr., Meredith College, Raleigh, NC
February 17	Concert of Music of Charles G. Vardell, Jr., Duke University, Durham, NC
February 20	Concert of Music of Charles G. Vardell, Jr., Weymouth Center, Pinehurst, NC
February 21	Concert of Music of Charles G. Vardell, Jr., St. Andrews College, Laurinburg, NC
February 24	Concert of Music of Charles G. Vardell, Jr., Rowan/Cabarrus Community College, Salisbury, NC
March 13	Moravian Music Foundation Concert Series, Dumbarton House, Washington, DC
April 21-22	Spring Meeting, Moravian Music Foundation Board of Trustees
May 1	**Moravian Music Sunday**
August 7 - 13	Synod of the Northern Province of the Moravian Church in America, Bethlehem, PA

For additional information on any event listed above, contact:
Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, NC 27127

Phone: 919-725-0651

CAPITAL NEEDS VAULT RENOVATION & BUILDING REPAIR

Visitors to MMF headquarters in Winston-Salem often comment that the former Siewers home is "charming", with a "delightful atmosphere" in which to work. The three-story (plus basement) home sits on a hill commanding a lovely view of downtown Winston-Salem, and indeed, it is an attractive setting. Its many interlocking rooms and passageways provide a variety of nooks and crannies, most of which are filled with books, filing cabinets, publications, music, tapes...and the list goes on.

The Moravian Music Foundation is the leading authority, and largest repository of music and historical documents, pertaining to the early era of this country's history and culture. Much of the holdings of the MMF are unique, cannot be found elsewhere, nor can they be replaced.

However, charming as it is, a 77-year-old residence requires a great deal of maintenance, and an occasional major repair expenditure. Right now the structure is undergoing substantial repair, caused, in part, by previous termite infestation and water damage. A great deal more is needed to maintain a safe haven, not only for staff, visitors, and volunteers, but especially for the irreplaceable materials housed in the vault, the three second floor rooms which house the Peter Memorial Library, and the large collection of vocal music and instrumental scores and parts, which are available for loan, located in the south rear room on the second floor.

The following essential repairs, with projected costs, have been completed, or are nearing completion:

Renovation of the vault	$7,500
Repair termite/water damage	$7,500

which also includes miscellaneous repairs of clogged downspouting, replumbing the kitchen, and restoring the exterior water supply.

(continued on page 5)

Capital Needs, Vault Renovation, and Building Repair

(continued from page 4)

Excessive moisture and mildew caused by a faulty sump pump motor resulted in the entire contents of the vault being removed, stored safely and securely at the Archives of the Southern Province and at Home Moravian Church. (MMF is deeply grateful for the courtesy and generosity of these two institutions, and for their prompt response to this emergency). After that the carpeting was removed and the vault cleansed with bleach to kill any mildew spores and painted. None of the contents of the vault was damaged, and they will be returned to the vault before the end of the summer.

Other critical capital needs of the Foundation to be met in 1993 are:

New vault climate control system	$8,500
Air condition main building	$11,500
Establish an endowment for the maintenance and repair of the air conditioning systems	$5,000
Upgrade security system	$2,500
Replace carpeting and flooring	$15,000

The existing vault climate control system was installed thirty years ago and has served the needs of the Foundation ever since, but it was determined about ten years ago to be obsolete with the potential of expiring at any time. Because of the valuable historical importance of the Moravian Music Foundation's holdings, including European hymnals dating from 1544, damage to the collection would be an unforgivable loss.

These are essential projects which require that capital funding be secured to underwrite those costs. They cannot be met through the 1993 annual operating budget ($161,000). Complete documentation of these needs have been prepared in a Case Statement. Anyone interested in having a copy of that paper, or anyone interested in helping to fund these needs, should contact Allen Schultz at the Foundation office for further information. ♫

1993 ANNUAL FRIENDS FUND CAMPAIGN GOAL OF $100,000 CHALLENGE GOAL OF $110,000

1993 ANNUAL FRIENDS FUND CAMPAIGN LEADERSHIP AND AREA GOALS

Dr. Herman E. Collier, Jr., National Chair

Area	Chair	Goal
Charlotte	Hubert W. Giebel	$ 750
Delaware Valley	Carole Stamets	$ 250
Florida	The Rev. John H. Giesler	$ 750
General (non-area)	Dr. Herman E. Collier, Jr.	$ 2,250
Greater Metropolitan New York City	The Rev. George L. Lloyd	$ 2,000
Lehigh Valley	Barry J. Pell	$ 12,000
Mid-West	Dalton C. Coe, Co-Chair Martin Johnson, Co-Chair	$ 5,000
NC General (not Triad)	Dr. Herman E. Collier, Jr.	$ 2,000
NC Triad Special Gifts	Robert G. Spaugh	$ 45,000
NC Triad General Gifts	Robert G. Spaugh	$ 15,000
NC Triad Business & Industry	J. Lanier Williams	$ 5,000
Ohio	Jane Zollar Schooff	$ 2,000
Pacific Southwest	Ervin J. Bartel	$ 1,000
Penn-Mar: Central PA	Jean Doherty	{
Penn-Mar: DC, DE, MD, and Upper Virginia	Dennis Fort	{ $ 7,000
		$100,000

The Annual Friends Fund Campaign is a critical fund raising program of the Moravian Music Foundation. It supports what some people feel are the unglamorous aspects of the work of the Foundation: it helps pay the bills for all those things which keep the Foundation running smoothly--telephone/fax, supplies, service contracts on equipment, insurance, cleaning and minor maintenance, staff salaries, electricity, gas for heating, water, and very importantly the publication of its *Journal* and *Newsletter*! This is all accomplished with an annual operating budget for 1993 of $161,000!

The Moravian Music Foundation must rely each year on the generosity of individuals and corporations who currently number approximately 1,000 for support of the Annual Friends Fund. It does not have a large endowment from which to draw funds to meet operating expenses. There are a number of people who have been receiving the *Newsletter* who have never supported the Moravian Music Foundation. While the Foundation welcomes the opportunity of sharing news and progress of its many and varied activities with everyone, it is not feasible to be able to consider continuing this service indefinitely for there is not a reservoir of reserved funds available for the purpose of publishing these items. For those of you who fit this category, we sincerely hope you will be inspired to respond by becoming a FRIEND of the Moravian Music Foundation. Your financial support *is* important. ♫

"MANTELS & MUSIC": BRICKENSTEIN - LEINBACH

Photo by Kyle Pearce

Photo by Kyle Pearce

Photo by Kyle Pearce

The weekend of April 17-19, 1993 celebrated a by-gone era (circa 1907) in Winston-Salem through the "Mantels & Music" Preview Reception Gala and Open House at the Brickenstein-Leinbach House.

Photos clockwise from top left: Pam Hilton, Chris Hilton, Margaret Leinbach Kolb, and Copey Hanes; Ruth Julian and Gordon Hanes; Gerrie Fulk, Assistant Chair, Margaret Kolb, Chair; Philip Dunigan, flute, Robert March, Cello, and Anamaria Sanchez, flute: Hamilton C. Horton, Jr., Master of Ceremonies.

Photo by Kyle Pearce

The event was designed as a way to gain greater awareness and recognition for the Moravian Music Foundation, and as a fund raiser. It was planned and coordinated by Margaret Leinbach Kolb, a granddaughter of Laurence Brickenstein who built the home in 1907. For the event, the house was filled with antique exhibits and memorabilia from the Brickenstein-Leinbach families, who lived there from 1907 until the 1970's. The house is listed on the National Register of Historic Places, and it is owned by Chris D. Hilton, President, Chris D. Hilton Construction Company which is headquartered in the Brickenstein-Leinbach House. Hilton is also a Trustee of the Moravian Music Foundation.

PREVIEW GALA & OPEN HOUSE BENEFIT FOR MMF

Included in the activities for the weekend were a Gala Preview Reception and Dinner held on Friday evening which included a Silent Auction and musical presentations by the Indiana (PA) Brass Band, Bruno J. Pino, Bandmaster.

Photo by Kyle Pearce

Photo by Kyle Pearce

Photos: Top left, Salem Band conducted by Dr. Donna Rothrock; above, Indiana (PA) Brass Band, Bruno J. Pino, Bandmaster; below left, J. Myrick Howard, Executive Director, Historic Preservation Foundation of North Carolina; below center, Winston-Salem Mayor, Martha Wood, cutting ribbon at Opening Ceremonies on Saturday morning prior to public tours; bottom, visitors examining Brickenstein-Leinbach family memorabilia in the den.

Photo by Kyle Pearce

Photo by Kyle Pearce

Mrs. Kolb was ably assisted in planning and coordinating the event by Mrs. Gerrie Fulk, Assistant Chair, and a large and able committee of over 500 volunteers. The Moravian Music Foundation wishes to express deep appreciation to all who helped to make the event a success and most especially to Chris D. Hilton, owner of the Brickenstein-Leinbach House for his cooperation and assistance.

Proceeds from the "Mantels & Music" special event have been placed in the unrestricted endowment of the Foundation.

After Saturday morning's ribbon cutting ceremony the house was open for guided tours which continued through Sunday afternoon. Musicians performed music from the collections of the Moravian Music Foundation throughout the event at four locations. On Saturday morning, the Regimental Band of the 11th North Carolina Troops, Robert Downing, Chief Musician, marched from Salem Square, three blocks away, to the House and then provided musical entertainment in the tent where the Preview Gala was held the night before. The house was staffed by a large corps of volunteers especially enlisted for the event.

Photo by Kyle Pearce

OF SPECIAL INTEREST.....

MORAMUS CHORALE OFFICIALLY ENDORSED BY MMF BOARD

At its Spring Board meeting, the Board of Trustees acted favorably on a motion made by a Foundation Trustee, Elizabeth W. Weber, to endorse the Moramus Chorale as an official performing group of the Moravian Music Foundation. The Chorale was organized in 1976 with the specific purpose of presenting music from the collections of the Moravian Music Foundation.

The Chorale has performed numerous concerts over the years including a program of Contemporary Moravian Music at the 13th Moravian Music Festival in 1978 under the direction of John Mochnick. It is featured on the popular audio cassette which was produced by the Moravian Music Foundation, *"Moravian Hymns,"* along with band music on the reverse side. During the last year the Chorale was reorganized with Mrs. Johnnie Hauser serving as president, and Elizabeth Weber and Jerry Essic as vice presidents. James Bates is conductor and Susan Bates is accompanist for the Chorale.

MORAVIAN EDUCATORS' CONFERENCE

The second Moravian Educators' Conference, held at Salem Academy on July 8-11, 1993, included sessions on a wide variety of topics, including a session on the arts in education, with some resource materials provided by MMF. The Foundation also sponsored a concert, open to the public as well as to conference participants, of "Music by Moravian Educators." Featured composers were John Antes, John Gambold, Johannes Herbst, Nola R. Knouse, Christian Latrobe, Margaret Vardell Sandresky, Massah Warner. Performers were Martha Abernethy, soprano; Susan Bates, organ; and Jean T. Blackwood, piano.

TRIBUTES HONORING THOR JOHNSON ARE WELL-RECEIVED

Many kind remarks have been received in regard to the latest issue of the Moravian Music Foundation *Journal*, according to Dr. Nola Reed Knouse. For those of you who do not receive the *Journal* (which is available for an annual subscription rate of $10.00, or by a minimum contribution of $10.00 or more to the Foundation), the Spring issue featured a collection of reminiscences about the late Dr. Thor M. Johnson (1913-1975), written by persons who knew him in a variety of ways during his lifetime. Dr. Knouse said it was a special pleasure for her to receive the many tributes which gave her the sense almost of having known Dr. Johnson.

The response to her call for such tributes has been significant, and Dr. Knouse says she plans to continue this series in the next issue of the *Journal* . Those who wish to add their tributes should send them to her at the Foundation office, 20 Cascade Avenue, Winston-Salem, NC 27127, no later than September 30, 1993.

CONCERT SERIES AT DUMBARTON HOUSE TO CONTINUE

The success of the 1992-1993 Concert Series of Moravian Music has led to plans to continue the series during the 1993-1994 season. Concerts, which will again be free and open to the public, are scheduled for: Sunday, October 24, 1993, at 3:30 p.m.; Sunday, December 12, 1993, from 3:00-5:00 p.m.; and Sunday, March 13, 1994, at 3:30 p.m.

Music, again, will be performed from the collections of the Moravian Music Foundation by members of the Friday Morning Music Club, a 108-year-old organization of professional and semiprofessional musicians in the Washington, DC area. Plans for the upcoming season include:

- Works for string ensemble
- Works for soprano, strings, and harpsichord
- Works for woodwind ensemble, including one or more newly-edited works.

MMF'S MUSICOLOGIST IS MUSIC EDITOR TO NEW *MORAVIAN BOOK OF WORSHIP*

Dr. Nola Reed Knouse, Director of Research and Programs of the Moravian Music Foundation, has been working since September 1992 with the Interprovincial Hymnal Committee of the Moravian Church in America toward the preparation of the Moravian Book of Worship. Her responsibilities with the Committee include coordination of music in the liturgy and hymns sections, recommendations of hymn settings and hymn tune keys, review and preparation of psalms and canticles, verification and consistency of attributions, preparation of manuscript for submission to engravers, and proofreading of the various sections of the *Book of Worship.*

Dr. Knouse feels that this special assignment with the Interprovincial Hymnal Committee is probably one of the most important contributions the Moravian Music Foundation can make to the Moravian denomination at this time. She said she especially enjoys the camaraderie and professionalism among the members of the Committee, and the tremendous support, trust, and encouragement by which they operate.

Members of the Interprovincial Hymnal Committee are: The Rt. Rev. Warren E. Sautebin, Moderator; The Rev. Darryl C. Bell, Dr. Robert T. Burcaw, The Rev. Dr. C. Daniel Crews, The Rev. John H. Giesler, Brian Henkelmann, The Rev. Dr. George L. Lloyd, Chi-Chi Z. Messick, The Rev. Dr. Robert E. Sawyer, Janice H. Stapleton, and Barbara J. Strauss. In addition to Dr. Knouse, as music consultant, The Rev. Hermann I. Weinlick is serving as Managing Editor of the Moravian Book of Worship. ♫

MORAVIAN MUSIC SUNDAY

MAY 1, 1994

SO YOU WANT TO LEAD A CHOIR!

G. WESLEY SELL

Wesley Sell, retired, was a teacher of choral music in Emmaus, PA where he and his wife, Althea, reside. He was minister of music at St. John's United Church of Christ, Allentown, PA, and was Vice President of the East Penn Education Association. He received a Bachelor of Science in Music Education from West Chester (PA) University and a Master of Science in Music Education from the University of Illinois. Mr. Sell was a section leader at two of the Foundation's Music Workshops held in the Lehigh Valley (PA) in November 1992.

I wish to share nine important words with you.

First: **COMMITMENT!** Directing a church choir is a Ministry, a Privilege and a Responsibility. To assume such a position one must be dedicated and sincere. Such a person needs to understand the Purpose of Sacred Christian Music, which, when done well, will arouse appropriate feelings, stir spiritual emotions and influence positive thought and actions. The music you select, help your group to learn, and ultimately perform must have this great potential. Suggestion: In most congregations there are a few individuals who are musically talented, but for personal reasons prefer not, or are unable to be tied down to a weekly commitment. Enlist them occasionally to assist you as a soloist or as an accompanist. This may be another way of demonstrating your own commitment and dedication.

Second: Demonstrate **COOPERATION!** Practice being cooperative. Work with your pastor. Communicate and plan together. Work with your music committee. Let them be extra pairs of feet, hands, eyes and ears for you. Work with your trustees and elders. Communicate your needs. They are the congregational representatives who need to approve the funds necessary for the purchase of music, instruments used, and your salary. Be loving and forgiving. Live--through your actions--the Christian way of love and forgiveness.

A third word is **CHALLENGE!** To lead a church choir is a challenge. Accept the challenge. Your most important decisions will be related to choosing the music for your group. Musical tastes differ, but you must live with your decisions. Choose music that can stand the test of time and much rehearsal repetition. Be sure the text is theologically sound! The music your group performs must set the tone for spiritual worship. Select music for spiritual and musical growth. Do not fall into the trap of giving the congregation a diet of pablum! On the other side of the spectrum, musical "Shows" in the worship service are inappropriate. Challenge yourself and your group. On occasion try some tough stuff for musical and intellectual exercise, but not for immediate performance. Accept the challenge personally and challenge your volunteers.

Fourth: Do you have the **TIME?** A choir leader needs time. You need time for communication with your Pastor. And your Pastor needs to take TIME to communicate with you if your music ministry is going to be an effective offering to Almighty God. You need time to prepare for choir rehearsals. Please do you homework before the rehearsal and not at the expense of those individuals who take the time to volunteer their talents. Study and review your anthem and hymn materials as they relate to vocal and choral procedures. If possible, take time to study with a respected capable teacher. Take time for extra choral experiences with other choral conductors in your geographic area. Establish your priorities in relation to the time needed to realize success. It is a responsibility your commitment requires.

A fifth word to consider is **THOUGHT!** Carefully study the music you wish your group to learn. When choosing music, whether it be a solo or anthem selection, weigh carefully the marriage of text to music. Does one complement the other? Give thought to careful planning of rehearsals. In order to build confidence, rehearse anthems and unfamiliar or new hymns several weeks in advance of actual worship service use. This technique creates a synergism for you and your group upon which you and your musicians build a progressive developmental confidence. It also supplies a safety factor for those who cannot attend every rehearsal. (Some surprises can be unnerving to everyone involved!)

Six: **TALENT!** As a choir leader you must demonstrate musical talent. Other talents required for the music ministry are physical, mental and spiritual. But the most obvious need is for you to be musically capable to lead. You must comprehend musical rhythmic values--knowing how to interpret precise durations of sound and silence. Your background of vocal and choral experience needs to be extensive enough to challenge more experienced musicians who may be in your group of volunteers.

A seventh word: **PATIENCE!** As a choir leader you need to consistently practice patience. In working out the problems of performing the music, be flexible with your personnel and encourage them also to be flexible in order to perform the music effectively. For example, positively encourage those members who are capable and experienced readers of music to assist in the weak sections, not only to supply musical balance of parts in harmony, but for their own vocal development. (In rehearsals Basses sing Alto, or Altos sing Bass, while Tenors sing Soprano, or Sopranos sing Tenor, and at times have everyone sing one of the parts that may be difficult for that section alone.) Be liberal with encouragement. Praise honestly. Patience pays great dividends.

Eight: Tactfully **PERSEVERE!** You are pursing a goal. Be idealistic, but temperamentally realistic. Be precise in directing the preparation of music and insist on clear diction of the text. Aim for excellence. Establish consistent goals of accuracy in rhythm, melody, harmony, tonal consciousness, balance of parts and voices, articulate diction, dynamic control and variety.

(continued on page 10)

PLANNED GIVING: THOUGHTFUL WAYS TO GIVE TO THE FOUNDATION

Today, more and more foresighted persons--of varying ages and of modest as well as more substantial means--are becoming increasingly aware of the importance of estate planning. Financial planning is becoming more popular. And the reasons are clear--it is becoming much more rewarding for many more people of all ages. Everyone's estate, be it large or small, should have the benefit of careful planning. For some people estate and financial planning means a complex array of trusts and other devices to minimize the federal estate taxes. For others a simple will, skillfully drafted, may suffice.

Estate planning can be traced back to Old Testament time to a will drawn about 1805 B.C. in which the actual text has been found. Astute individuals throughout history have been coordinating their assets.

The future excellence of the Moravian Music Foundation depends in great part on the encouragement and support it receives from its many donors and those who appreciate the organization and actively support it. Donors ordinarily wish to make meaningful and thoughtful gifts regardless of their financial circumstances. There are many considerations involved in making a meaningful and thoughtful planned gift which include your savings and investment plans, retirement plans, your family and friends as beneficiaries, your favorite charitable organizations as beneficiaries, tax implications on your estate and on your survivors.

Many times, through estate planning, an individual is able to make a gift much greater than he or she thought possible, but it does take thought and planning. And there are many options to consider. However, it is strongly recommended that you involve qualified counsel in your estate planning, including one or more of the following: an attorney, certified financial planner, certified public account, and tax advisor, as well as your family and the charitable organizations you wish to support with a planned gift.

The Moravian Music Foundation, as a 501 (c) (3) non-profit organization, is able to receive a variety of planned gifts--a term much preferred over deferred gifts.

The most simple planned gift is a **BEQUEST** which is created in a will by naming a beneficiary, which could be the Moravian Music Foundation. Your will should be the keystone of your estate plan. If you already have a will, a codicil may be added whereby YOU designate that the Moravian Music Foundation is to be a beneficiary. In your will you may designate either a dollar amount, or a percentage amount, to be given to the beneficiary. There also may be advantages in reducing taxes on your estate by making a will.

Another planned giving technique you may consider is establishing a **TRUST** in which YOU name the Moravian Music Foundation as beneficiary. Trusts are highly flexible. There are a variety of trusts which can be established, and it is best to consult with your advisors which would be the best arrangement for you.

A third planned giving opportunity is that of **LIFE INSURANCE.** Life insurance provides an opportunity for making a meaningful, yet relatively low-cost, gift.

With life insurance, you can gain the satisfaction of making a major gift while possibly expending only a relatively small amount in payments during your lifetime.

REAL ESTATE is another planned giving technique whereby you can make a major gift to the Moravian Music Foundation. In some real estate arrangements, you could donate your real estate (real property of a home) whereby you would be able to live in it for the remainder of your life.

GIFTS OF SECURITIES: stocks, bonds, mutual funds are additional ways to consider making a gift to the Moravian Music Foundation.

Each of the various planned giving techniques have different tax advantages. Tax regulations governing the spectrum of planned giving opportunities have changed drastically over the years. It is not our position to advise on taxes, as this is best done by your tax advisor and other financial counsel you need to involve in your planning.

However, we hope this article has stimulated you toward developing a creative estate plan and including the Moravian Music Foundation as part of your planning. Please contact Allen Schultz at the Foundation if you wish additional information, or if you wish to discuss ways in which you might consider incorporating the Moravian Music Foundation in your estate planning. ♫

SO YOU WANT TO LEAD A CHOIR

(continued from page 9)

Last, but certainly not least, be the **PILOT!** Be a pilot-guide in your area of expertise. Establish your authority. Be knowledgeable. Serve as the example in punctuality! Communicate the need of order and unity. Be dependable! Keep a consistent time frame in your rehearsal format. Generate excitement with your rehearsal techniques and procedures. In rehearsing music, first give an overall view, then isolate problem spots. Conclude by reviewing the whole. Vary your procedures by alternating emphasis in tempo, key, metrical selection, new music, old familiar anthems of fine quality, simple and complex material. When learning new music stress control of volume. (Sing parts in unison and softly.) Be precise in giving directions.

(continued on page 12)

INTRODUCTION OF NEW TRUSTEES

HOBART G. CAWOOD

HOBART G. CAWOOD joined the Board of Trustees of the Moravian Music Foundation at the time the last issue of the *Newsletter* was published. Cawood is President of Old Salem, Inc. For twenty years prior to coming with Old Salem, Inc., he was Superintendent, Independence National Historical Park in Philadelphia, PA where, during his 20 year tenure were celebrated the bicentennials of the Declaration of Independence (1976) and the Constitution (1987). He supervised $30 million in development prior to 1976 which included the second floor restoration of Independence Hall, Second Bank Portrait Gallery, First Bank restoration, City Tavern, Franklin Court, Kosciuszko House, Old City Hall, and the Liberty Bell Pavilion. In 1984 he was appointed Chairman of the Mayor's Committee, "We The People 200" to plan and coordinate the bicentennial of the Constitution. In addition, during 33 years with the National Park Service, he was at the following locations: Cumberland Gap National Historical Park (KY, TN, VA), Fort Frederica National Monument (GA), Fort Sumter National Monument (SC), Castillo de San Marcos National Monument (FL), Washington Service Center (DC),and Richmond National Battlefield Park (VA).

Cawood was born in Jonesville, VA, graduated with a B.A., History, Emory and Henry College and has received Honorary Degrees from Philadelphia College of Podiatric Medicine, Thomas Jefferson University, Drexel University, Philadelphia College of Textiles & Science, and Emory and Henry College, where he also serves as a member of the Board of Trustees. He serves on the Boards of Directors of the North Carolina Travel Council, the Winston-Salem /Forsyth County Arts Council, and the National Constitution Center.

He has received numerous awards and citations including the Secretary of the Interior Citation for Distinguished Service, 1992; Dept. of the Interior Unit Award (1988); U. S. Marshalls Awards, Outstanding Service Award of U. S. Information Agency (1987); Man of the Year Award of the Philadelphia Public Relations Association (1986); Emmy Award of National Academy of Television Arts & Science (1984); Distinguished Service Award of American Legion (1984); Great American Achievement Award of Bicentennial Council of the Original 13 States, Dept. of the Interior Excellence (1977); Bicentennial Award of the Pennsylvania Society of the Daughters of the American Revolution, Historic St. George's Gold Medal Award, The Legion of Honor of The Chapel of the Four Chaplains, Federal Service Award for significant contribution to Federal service, Cardinal Dougherty Knights of Columbus Award for Outstanding Service to the American People, The Carpenters' Company 250th Anniversary Medal (1976).

Cawood is married to the former Adelaide Louise Wahlert and they are residents of Lewisville, NC. They are the parents of two children, Stephen Andrew and Antoinette Mauck. ♫

----------(Tear Here)----------

Print Name _____
Street _____
City _____ State _____ Zip _____
Home phone: (____) _____
Business phone: (____) _____

MORAVIAN MUSIC FOUNDATION, INC.
20 Cascade Avenue
Winston-Salem, North Carolina 27127
919-725-0651

1993 Annual Friends Fund Campaign

I/we desire to be a Friend of the Moravian Music Foundation and plan to contribute to the 1993 Annual Fund Campaign the sum of $ _____ (and check the appropriate category below):

Patron:	**Benefactor:**	**Sustainer:**	**Sponsor:**	**Supporter:**	**Donor:**
____ $1,000 & above	____ $500-$999	____ $250-$499	____ $100-$249	____ $50-$99	____ Up to $49

Enclosed herewith : $_____, the balance to be paid before December 31, 1993 in equal installments (check one):
____ Monthly; ___ Quarterly; or ___ Semi-annually. ___ Please send pledge payment reminders.
___ My employer has a Matching Gifts Program. Name of Company _____

Please make checks payable to: **MORAVIAN MUSIC FOUNDATION, INC.**
The Moravian Music Foundation, Inc. is a 501 (c) (3) organization as defined by the Internal Revenue Code.
ALL GIFTS TO THE MORAVIAN MUSIC FOUNDATION ARE TAX-DEDUCTIBLE AS PROVIDED BY LAW.

Signed _____ Date _____

VARDELL CENTENNIAL

(continued from page 1)

In addition, concerts of Vardell's works, each with supporting narrative or a preconcert seminar, will be held at various locations throughout North Carolina. The Fall Meeting of the American Musicological Society (AMS), Southeast Chapter, will include at least one session devoted to papers on Vardell's life and works with concerts to be separately sponsored by Salem College School of Music and the North Carolina School of the Arts. The AMS meeting is jointly hosted by Salem College and the Moravian Music Foundation.

The Winston-Salem Piedmont Triad Symphony has programmed Vardell's "Carolinian" symphony for their 1993-94 concert season to be performed on November 20, 21, and 23, 1993. Concerts of his works will also be performed at the following locations in North Carolina during February 1994: Rowan/Cabarrus Community College, Salisbury, Vardell's birthplace, as well as at St. Andrews College, Laurinburg; Weymouth Center at Southern Pines; Meredith College, Raleigh; and Duke University, Durham. Organizations and musicians interested in planning and preparing a concert of Vardell's music should contact Lillian Shelton, Project Director, Vardell Centennial Celebration, at the MMF office.

Professional performers will be used at each concert, in conjunction with local performing groups, such as new music ensembles or university ensembles, and those enlisted to date from the North Carolina Triad Area include: Dr. Donald Armitage, Director of Music, Augsburg Lutheran Church, and Director of the Piedmont Chamber Singers; Susan Bates, organist, West Market Street United Methodist Church; Ray Ebert, organist, Centenary Methodist Church; Sarah Johnson, violinist, North Carolina School of the Arts; Marilyn Taylor, soprano, North Carolina School of the Arts; and Barbara Lister-Sink, piano, Salem College.

In addition to concerts and performances of Vardell's music, the Centennial project includes republication of his *"Organs In The Wilderness,"* an article about organs in the early Wachovia settlement in North Carolina. Dr. Julienne Thrift, President, Salem College, will prepare a new forward for the publication. The Moravian Music Foundation also plans to seek funding to produce a high quality compact disc recording of selected Vardell pieces.

The Fall 1993 and Spring 1994 issues of the *Moravian Music Journal* will include feature articles on Vardell's life and works, a description of the collection, and additional plans for the centennial celebration. ♫

SO YOU WANT TO LEAD A CHOIR

(continued from page (11))

Don't let all this overwhelm you. Attempt to incorporate the ideas as a gradual development of your ministry. If you don't bat 1,000, be grateful for batting 250 at first and strive to improve. Occasional failure is humbling. Consistent failure is devastating. With God on your side, pray and work for and then expect wonders.

(Editor: Choir members, the above is what your choir director owes you. Remember, you owe your choir director punctuality, attentiveness, dedication, commitment, a positive "can do" spirit, cooperation, and obedience. These are things you owe each other, for the greater the investment you both make, the greater the achievements, satisfaction and rewards you will receive by **producing the best possible music to the praise and glory of God.)** ♫

THE MORAVIAN MUSIC FOUNDATION, INC.
20 Cascade Avenue, Winston-Salem, NC 27127

Telephone: 919-725-0651
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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

WINTER, 1994 — *A supplement to the Moravian Music Journal* — VOL. IX, NO. 1

GIFT INCOME FOR 1993 TOPS OUT AT $138,145

All fund raising programs and projects for the Moravian Music Foundation during 1993 raised gift income to a total of $138,145!

This is very significant for the Foundation as it is an indication that individuals are interested in supporting special projects of the Foundation in addition to the urgently needed funds to underwrite the annual operating expenses. A number of donors supported one or more of the varied programs and projects of the Foundation.

There were over 1,160 donors who supported the Moravian Music Foundation during the calendar year 1993, which is also the fiscal year of the MMF.

The Moravian Music Foundation is deeply grateful for each and every gift it receives. All gifts are important regardless of size. It is hoped that many individuals who receive the Foundation's Newsletter on a regular basis, but who have never given to the MMF, will be motivated to become a FRIEND in 1994.

Funds which have been received during the year were for such diverse programs and projects as renovation of the vault and the office building including air conditioning, a new computer system, Salem Band Cataloging project, 26th Regimental Band instruments, the Charles G. Vardell Centennial, Brickenstein-Leinbach Gala and Open House, memorials and gifts-in-honor, and special endowed funds or operating expenses. ♫

1993 ANNUAL FRIENDS FUND CAMPAIGN

While the 1993 Annual Friends Fund Campaign fell 25% short of its announced goal of $100,000, there were several facts which should not be overlooked: six Areas had increased goals of between 11% and 70% (with one to 200%!); six Area Campaigns exceeded their goals; sixty-nine new donors (who have never given to MMF previously); and the average gift to the Campaign increased by **$2.26!** On the negative side, the sixty-nine new donors did not compensate for 220 fewer gifts in 1993 over 1992. Additional comments about the 1993 Annual Friends Fund Campaign and a listing of donors may be found beginning on page 4. ♫

INSIDE . . .

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FROM THE PRESIDENT.

Hermann I. Weinlick

The new year will bring some changes to the Moravian Music Foundation. The Executive Committee, meeting in Winston-Salem on January 15, 1994, approved proposals which, effective March 1, 1994, will make Dr. Nola Reed Knouse chief executive officer of the Foundation with the title of Director. Dr. Knouse will continue the fresh spirit of openness and visibility that Executive Director Allen Schultz has brought in his two years with the Foundation. A new staff member, with the title of Administrator, will have responsibility for day-to-day management, fund raising, and public relations and will be accountable to Dr. Knouse. She and the Search Committee chaired by Mallie Graham hope to have an Administrator in place soon after March 1, 1994. The new job descriptions seem to return to the structure through most of our history, in which music, the programmatic side, has been the driving force. At the same time, we recognize the need for administrative staff in a supportive role. While the new structure will mean additional responsibilities for Dr. Knouse, she has enthusiastically worked on job descriptions and a detailed operations manual for the Foundation.

The Trustees hope within the next year to have a planning retreat to look at the long-range future of the Foundation. Exciting years are ahead! ♫

The **NEWSLETTER** is published by the Moravian Music Foundation, Inc., 20 Cascade Avenue, Winston-Salem, NC 27127. Telephone: 910-725-0651. Hermann I. Weinlick, President; E. Allen Schultz, CFRE, Executive Director and Editor; Dr. Nola Reed Knouse, Director of Research and Programs; Lisa Jones, Executive Secretary.

RENOVATION OF THE VAULT AT MMF HEADQUARTERS

(We felt the renovation of the vault at the MMF headquarters was of such importance that we are reprinting it in this issue of the Newsletter as it appeared in the Fall issue of the Journal. The Journal is a benefit you receive by making a gift of $10, or more, to the Moravian Music Foundation.)

by Dr. Nola Reed Knouse

The following is taken from a report to the MMF Board of Trustees, dated October 1, 1993.

The summer of 1993 was a time of most intense activity at the Moravian Music Foundation, dedicated to the preservation of the archival books and manuscripts housed in the vault at MMF headquarters. This is a success story of great magnitude, which therefore deserves telling in full by a more poetic writer than I shall ever be. However, as one who witnessed the project from start to finish (and one who carried many boxes!), I write as clearly and as completely as possible the story.

The epic began in the spring of 1993, with the discovery of a white "residue" on some of the leather-bound books in the vault. Also, during heavy spring rains one afternoon, MMF Executive Secretary Lisa Jones discovered -- after 5:00 p.m., naturally -- that the sump pump located just outside the vault door was not working. Worse yet, water was backing up into the drain in the center of the vault floor, and the carpet appeared to have been wet on more than one occasion. At this juncture, MMF Executive Director Allen Schultz entered, having just driven back into town from a 12-day trip (encompassing the MMF board meeting in Lititz, a number of calls on behalf of the 1993 Annual Friends Fund Campaign in the Eastern District of the Northern Province, and his Moravian College reunion). Salem congregation Properties Manager Joseph R. Lineberger was called and responded immediately. Allen, Nola, and Joe carried buckets of water out from the sump pump well to keep the situation from worsening, and Joe remained at the Foundation office until late in the evening, when a new sump pump could finally be installed.

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FROM THE EXECUTIVE DIRECTOR...

E. Allen Schultz

The time has come for me to leave the Moravian Music Foundation, or "Allen Schultz will be ending his service at the Moravian Music Foundation...." as has been publicly stated.

The last two years with the Moravian Music Foundation have been most gratifying for me personally and professionally. Many of the goals I set for myself, and some of those which I have been able to incorporate into the life of the Foundation, have been achieved, and operational systems are, or are being put, in place which should prove helpful to the MMF in future years. I am especially pleased that the Charles G. Vardell Centennial Celebration has been so widely proclaimed and accepted, and for the recognition it is giving to the Moravian Music Foundation. This is due to the diligent leadership of the Charles G. Vardell Centennial Committee who have generously and unselfishly given of their time and energies to make the project succeed.

It has been a special privilege--and most profound pleasure--to be affiliated with Nola Reed Knouse, and her continued friendship is cherished. We functioned as a tightly-knit team and worked hard to complement each other. I truly believe we achieved that, and this made for a much better Moravian Music Foundation.

The Foundation's third staff person is a critical component, and that position has been ably filled in the person of Lisa Jones. Under daily constant pressures with much too much to do, Lisa was able to grasp the work of the Foundation and deal with the complexities of the position juggling many aspects of the job at one time.

(continued on next page

From the Executive Director...

(continued from preceding page)

The Trustees of the Foundation are going through a challenging time of attempting to provide creative and visionary leadership. This is not easy in an era when the credibility of many not-for-profit organizations is being questioned, and some institutions are having extreme difficulty in attempting to find adequate funds to keep them in existence, and when accountability seems to be an increasing demand from the public and the private sectors. The Foundation is fortunate that it has a number of Trustees who understand their roles as leaders of a non-profit organization.

Since fund raising is such a critical need for the Moravian Music Foundation, it is worthy of mention here. During my two year tenure--a relatively short period of time to evaluate the long-term results--fund raising has been successful. We have recommended broadening the development program to incorporate wills and bequests, trusts, major prospect cultivation, endowment income, memorial and gifts-in-honor to undergird the financial stability of the organization, and to help ease the heavy reliance on the Annual Friends Fund Campaign to "keep the doors open". Both the 1992 and the 1993 Annual Friends Fund Campaigns were successful for the most part with most Area Campaigns reaching and exceeding their goals both years. In 1993, total giving to the Moravian Music Foundation increased by 31%.

The public image of the Foundation has also been enhanced due to the dynamic leadership of the staff in professional circles, through personal appearances, and also with the printed word and a large number of consultations with organizations and persons who presented concerts of music from the collections of the Moravian Music Foundation. The splendid cooperation of many individuals helped in making the various programs and projects of the MMF successful during which time we, as staff, functioned as facilitators.

For the large number of volunteers who provided the personnel to carry out the varied programs and services of the MMF, and to numerous individuals who have given encouragement and support of our efforts, I wish I could thank each of you individually. Your moral support has been deeply appreciated, and you have made my assosciation with the Foundation most enjoyable.

The Moravian Music Foundation is an important organization that needs to exist! It has a viable mission and purpose. During the past two years an atmosphere of trust and congeniality has existed among the staff. We have attempted to create situations where everyone "wins"--and we have succeeded for the most part. This, naturally, is good for the well-being of the organization. The Foundation needs to continue to build on those foundations so that by its 40th birthday in 1996 it will truly be an organization that reflects stability and maturity. I wish it well, and hopefully the tenet of the Moravian Church will be the guiding credo of the Foundation: "In essentials, unity; in non-essentials, liberty; and in all things, 'love'." ♫

MMF's WISH LIST

The Moravian Music Foundation has many capital needs for which funds to purchase these items are not readily available. Some of the current needs are:

- Office furniture--especially good, comfortable desk chairs, filing cabinets
- 5 computer desks
- 35 mm camera
- CD player
- lightweight stereo headphones
- microwave oven for staff kitchen
- draperies
- Rainbow vacuum

Much of the office furniture was acquired twenty or thirty years ago. Office chairs have long outworn their usefulness. Computer tables (27" heights) are needed. A 35 mm camera would be most helpful in documenting special events and concerts, as well as periodic use in photographing materials from the collections. The Foundation has not acquired compact discs as part of the Peter Memorial Library audio inventory because it has no CD player. The Foundation has a stereo unit for long play records and cassette tapes; however, it has no headphones for scholars or staff to listen to music privately without disturbing others in the building. A microwave oven, which had been malfunctioning for at least two years, had to be retired for safety reasons. ♫

AIR CONDITIONING OF MMF HEADQUARTERS IS MUCH NEEDED

While air conditioning of the main building is a much needed priority of the Foundation, there have been other priorities which supercede the Foundation's agressively seeking funds for that project. There are many valuable items in the main headquarters building that cannot be housed in the vault which would be better housed in an air conditioned atmosphere. This includes a 1790's pianoforte, the new computer equipment, and the entire contents of the Peter Memorial Library. In late Fall 1993, an inventory of books pre-dating 1890 were evaluated and removed from the shelves of the Library and moved to the vault for safe keeping. The Peter Memorial Library does not have the benefit of any direct room air conditioners. At the present time the entire house is air cooled by four window units--two on the first floor, and two on the second floor. The cooling capacity of those units is 800 cubic feet while the building size for that area is 5,000 cubic feet.

The Foundation had been advised many years ago that the air conditioning unit for the vault at the MMF headquarters is antiquated and living on borrowed time. It has long out-lived its life expectancy, and could break down at any time. Therefore, as a precautionary measure, that unit should be replaced.

The estimated costs for the entire project are $32,000. Some $8,100 has been received for capital repairs and for a new air conditioning system. The Foundation welcomes all gifts toward this project, and the donor should indicate "Air Conditioning Project" on his or her check. For additional information about this project, please contact the Foundation office. ♫

MORAVIAN MUSIC SUNDAY

May 1, 1994

Clergy & church musicians may contact MMF for information

1993 ANNUAL FRIENDS FUND CAMPAIGN AND OTHER GIFTS

The Annual Friends Fund Campaign is the financial lifeblood of the Moravian Music Foundation. The Trustees of the Moravian Music Foundation rely on the Annual Friends Fund Campaign to provide approximately 50% or more of the annual operating expenses which were budgeted at $161,000 for 1993. The operating expenses include salaries and benefits for the staff, utilities, insurance, professional fees and subscriptions, maintenance and service contracts, travel expenses for employees, printing and postage, and supplies. Special projects, such as the Vardell Centennial Celebration, Salem Band Cataloging project, capital expenditures for furniture, equipment, and major repairs are not included in the annual operating budget, and additional funding must be secured for those items.

The Moravian Music Foundation has been blessed with an extensive following within the Moravian Church, which is most appropriate because of the nature of the main body of the Foundation's holdings--music written or used by Moravians over the past several hundred years. These archival collections are equally respected and valued by non-Moravians, in light of their importance for historians and scholars of various disciplines. Preservation and study of these holdings remain a major focus of MMF's activities. At the present time MMF has over 4,000 names and addresses primarily of individuals who receive the Newsletter and are kept informed of the activities of the Foundation. The MMF makes no distinction between Moravian and non-Moravian in its records, and it appreciates the financial support of all. Of that number, approximately 1,000 have made a gift to the MMF over the last five years. The Foundation is grateful to each and everyone whose name appears below for having supported the 1993 Annual Friends Fund Campaign. You have helped considerably by enabling the Foundation to meet its operating expenses, thus ensuring the continuation of the important programs and services the Foundation can offer in return.

If there are any mistakes, or discrepancies, in the information listed below, please let the Foundation office know–and we apologize for any inconvenience it may have caused you. ♫

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The Annual Friends Fund Campaign gift income is designated only to underwrite the annual operating expenses of the Foundation. Please be advised that memorial gifts, gifts-in-honor, gifts to named funds, and gifts for special programs and projects of the MMF cannot be credited to the Annual Friends Fund Campaign. Income from memorial gifts and gifts-in-honor has been designated by the Board of Trustees to be directed to the general endowment fund, as were the gifts, after expenses, of the Brickenstein-Leinbach Gala and Open House event. ♬

COMMEMORATIVE GIFTS

Commemorative Gifts include Memorials and Gifts-in-Honor and provide needed income to MMF over and above the Annual Friends Fund Campaign. Gifts-In-Honor are fitting ways to give tribute to friends and loved ones and include such events as birthdays, anniversaries, engagements, graduations, other special occasions, or just to express appreciation to someone. Memorials and Gifts-In-Honor which have been made to the Moravian Music Foundation during 1993 are as follow:

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Please inform the Foundation office of any corrections and accept our apologies for any errors.

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National Chair

Dr. Herman E. Collier, Jr. — Point Harbor, NC

Goal	Area	Chair
$ 5,500	Central Pennsylvania	David Devey, Lititz, PA
$ 6,000	General	Dr. Herman E. Collier, Jr., Point Harbor, NC
$ 2,700	Greater Metro New York City	The Rev. Dr. George L. Lloyd, New York, NY
$ 10,300	Lehigh Valley	The Rev. Lois L. Bly, Bethlehem, PA
$ 6,000	Midwest	Dr. Dalton P. Coe, Sebewaing, MI
$ 3,500	North Carolina General	Dr. Herman E. Collier, Jr., Point Harbor, NC
$ 2,000	Ohio	Jeffrey W. Stocker, Gnadenhutten, OH
$ 11,000	North Carolina Triad General Gifts	Robert G. Spaugh, Winston-Salem, NC
$ 43,000	North Carolina Triad Special Gifts	Mallie B. Graham, Pfafftown, NC
$ 90,000		

Margaret L. Kolb, Campaign Manager — Winston-Salem, NC

By way of explanation, the following areas will be absorbed into the General (non-area) category: Charlotte, Delaware Valley, Florida, Pacific Southwest, and the District of Columbia/Maryland/Northern Virginia region from the former Penn-Mar Area.

The Moravian Music Foundation is dependent on annual giving for over half of its income for operating funds each year. Gifts to the MMF are tax deductible as provided by law. As a cultural and educational non-profit organization, the Foundation is also eligible for corporate matching gifts. Donors are asked to consider taking the opportunity to increase their gifts by filling out the matching gift form obtainable from their employer. ♫

A MISCONCEPTION ABOUT MMF

One of the misconceptions by some is that Moravian Music Festivals are sponsored by the Moravian Music Foundation, and that the registration fees go to support the work of the Foundation. The Moravian Music Festivals are organized and coordinated by ad hoc Festival Committees which determine the themes of the Festivals, their content, and the seminars affiliated with each Festival. The Moravian Music Foundation is a resource to the Festival Committees. The registration fees for persons who attend the Festivals cover only those expenses related to the Festival such as music, food and housing. The MMF is pleased to be affiliated with Moravian Music Festivals and eagerly anticipates the next one in 1996. ♫

MMF VOLUNTEERS--How Could We Do It Without You?

Volunteers are the life-blood of the majority of non-profit organizations. And so it is with the Moravian Music Foundation which relies heavily on the generosity of individuals who lend their talent and expertise to help carry out the purpose and mission of the Foundation through its many and varied programs and services. Again, in 1993 there are hundreds of individuals for whom the Foundation is deeply grateful. We hope that everyone is accounted for in the listing below. If your name is missing, it is in error, and please excuse us. We ask, also, that you let us know of our omisson.

Martha Abernethy, Cornelia Adams, Charles and Clara Allen, Bruce Anderson, Donald L. Armitage, Lillian Stevens Armstrong, Howard Arnold, Libby Ayers, Louise B. Bahnson, Anna W. Bair, Janet Banzhof, Frank Barker, Alan and Betty Barnes, Jonathan Barnes, Allison Barron, Richard Barron, James Basta, James Bates, Susan Bates, James Baucom, Robert Baxter, Charles Beardsley, Jeanne Bednarik, Beth Bell, Liz Bergstone, Jean T. Blackwood, Helen H. Blum, Jon Boling, Douglas Borwick, Doris Bostian, Diane Bowles, Melanie Bowles, Michael Bowles, Judy Boyles, Emeline Brawley, Ruby F. Bumgardner, Lucia C. Bright, Lynette Brooks, Debra Cates, Hobart G. Cawood, Sylvia Cardwell, Ed Carter, Louise and Dalton Coe, Herman E. Collier, Jr., Mary Conrad, Corine and Richard Cook, Frank Cook, Marian and Paul Couch, C. Daniel Crews, Peggy and John Curlee, Normand and Margaret Dancy, Keith A. Davis, Elizabeth DeWitt, Juanita and Sid Disher, Jean and Tafford Doherty, Dale Driscoll, Philip Dunigan, Lessie J. Dunn, Linda Eagleson, Ray Ebert, Helen Paty Eiffe, Nancy Edelman, Ann Elmquist, Jerry Essic, Sandy Everhart, Exultation Ringers (handbells) (Myrtle Beach, SC), Rose Finn, Peggy Ford, N. D. Fordham, Jr., Dennis Fort, Lillian and Samuel Fort, Albert Frank, Elizabeth Frankenberg, Friday Morning Music Club (Washington, DC), Gerrie W. Fulk, Diane H. Furr, Hubert W. Giebel, John H. Giesler, Ann Denbow-Gilbert, Deanne Gingrich, Shirley T. Gobble, Irma G. Goldberg, Jack Gordon, Mallie and William Graham, Howard Gray, Susan Griffin, Kitty Grubbs, Brigitta Gruenther, Harry H. Hall, Ellwood Hann, Arlen G. Harris, Johnnie Hauser, Margaret L. Hawkins, Robert Hazen, Emerson Head, Cathy Hendrix, Beth Hepler, Ann and Edward Hill, Jr., Norman Hill, Chris D. and Pam Hilton, Kate Hix, R. H. Hobbs, Hamilton C. Horton, Jr., Mary Huesken, Mary Hulen, Carol Hunter, John Hutchinson, Bobby Jenkins, Jerry Jennings, Thomas A. Jennings, Martin Johnson, Ida Julian, Ethel Kanoy, Chancy and Keith Kapp, Lucia Karnes, Lucille and Doug Kimel, Donald King, J. Robert King, B. H. Kirks, Jessica Kistler, Paul Knouse, Jr., Polly and Paul Knouse, Sr., Margaret L. Kolb, Reynolds Lassiter, Ric Linebach, William Leinbach, Joseph Lineberger, Barbara Lister-Sink, Lititz Trombone Choir, George L. Lloyd, Johnsie Long, Milo Loppnow, Alexandra MacCracken, Albert Macklin, Frederick A. Masten, Linda Mattingly, Chi-Chi Messick, Jim Metzger, Constance Milnar, Emily Minor, Lee Minton, Judy Moore, Holt L. Morris, Melanie Misenheimer, Moramus Chorale, Edith Mullis, Kenneth Mullis, Mary Jo Murphy, Nancy Nading, Virginia Nanzetta, Clendon Newsom, Robah Ogburn, Amy and Paul Orser, Robert Pallansch. Frances K. Parrish, Ellen Parsley, Bobby Patterson, Melissa Peddycord, David Pegg, Barry Pell, Charlotte Penland, Ruth Pepper, Peter Perret, David H. Pfaff, Ruth Pitts, Sandy Poehling, William Prante, Mary Price, Mrs. Chris Puryear, Tracy Ralston, Anne Prescott Ramm, Joyce and Ralph Reed, Sharon C. Reed, Jan Reedy, Elizabeth Robinet, Grace and Ken Robinson, Joseph Robinson, Camille Roddy, Donna Rothrock, The Salem Band, Margaret and Clemens Sandresky, Lane Sapp, David A. Schattschneider, Jean Schultz, Richard Shamel, Marian Shatto, Sherwood Shaffer, Earl R. Shay, Jr., Robert Sheldon, Lillian Shelton, Mary Ruth Shelton, John V. Sinclair, Nancy Skidmore, Howard Skillington, Kaye Sloan, John and Dixie Smith, Nancy Smith, Anna and Burton Snyder, Carol Southerland, Gordon Sparber, R. Arthur Spaugh, Jr., Robert G. Spaugh, Carole Stamets, James Steele, Jeffrey Stocker, Richard Strattan, Ann Strickland, Doris Stryker, Gwynne S. Taylor, Jean Taylor, Mary K. Traver, Hans Uberseder, United Moravian Church (New York, NY), Jan Vaughan, Jane Vaughn, Keith and Salem Vest, Lawrence Wallace, Aden Ward, Debbie Weaver, E. Artis and F. Herbert Weber, Mervin C. Weidner, Hermann I. Weinlick, Connie Weston, John and Mary Jane Whalen, Nancy Whicker, Montine P. Wilkinson, J. Lanier Williams, Marilyn Winfield-Slater, Lawson Withers, Douglas Wollers, Jonathan Wood, LuAnne C. Wood, James Yarbrough, Mary Lee Yerger, Lynn Ziglar. ♫

MANUSCRIPTS OF SALEM BAND MOVED TO MMF VAULT

Two large boxes of valuable manuscript music belonging to the Salem Band have been delivered to MMF headquarters and are now housed safely in the vault, along with the many other irreplaceable items there. These boxes contain nearly one hundred musical selections, including anthems arranged for band by Bernard J. Pfohl and Edward Leinbach. Leinbach (1823-1901) served as organist and choir director at Home Moravian Church, organized the Salem Classical Music Society, developed the Salem Band, and is regarded as the most influential musician in Salem in the last half of the 19th century. B. J. Pfohl (1866-1960) continued the strengthening of the Salem musical scene, leading the church band from 1889 until 1942.

At the beginning of the project, it was estimated that there were some 30 to 40 such arrangements; and it was with excitement that the researchers discovered there was far more music than originally believed.

These manuscripts have been cataloged by Dr. Donna Rothrock, whose doctoral dissertation was on the life and work of Bernard J. Pfohl. She was assisted by Lillian Fort who was librarian of the Salem Band for many years. In October of 1993, Dr. Rothrock conducted a concert of music from this collection.

The cataloging project was initiated in 1992 as a special project of the MMF in honor of Mr. Archie K. Davis, a nationally recognized expert in Civil War history who played in the Moravian Band for 30 years, a retired Vice President of Wachovia Bank, a former Trustee of the Moravian Music Foundation, and a member of Home Moravian Church. The "Moravian Band", as it is known in the Winston-Salem area, encompasses instrumentalists from a number of congregations, and performs at festive occasions, most notably the Easter Sunrise Service--when between 400 and 500 players participate. The "Salem Band" is a much smaller group which rehearses year-round and presents concerts on Salem Square during the summer months.

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MORAVIAN MUSIC FOUNDATION, INC.

POST THESE *DATES OF NOTE* AS A REMINDER

1994

February 15	Concert of Music of Charles G. Vardell, Jr. Meredith College, Raleigh, NC
February 17	Concert of Music of Charles G. Vardell, Jr. Duke University, Durham, NC
February 19	Concert of Music of Charles G. Vardell, Jr. St. Andrews College, Laurinburg, NC
February 20	Concert of Music of Charles G. Vardell, Jr. Weymouth Center, Pinehurst, NC
February 24	Concert of Music of Charles G. Vardell, Jr. Rowan/Cabarrus Community College, Salisbury, NC
February 27	Concert of Music of Charles G. Vardell, Jr. Salem College Fine Arts Center, Winston-Salem, NC
March 6 3:00 p.m.	*"Selections from the Collections: A Spring Sampler"* Concert, Hanes Auditorium, Salem College Fine Arts Center, Winston-Salem, NC
7:00 p.m.	Praise Service, Salem Band, Friedburg Moravian Church, Winston-Salem, NC
March 13	Moravian Music Foundation Concert Series, Dumbarton House, Washington, DC
April 21-22	Spring Meeting, Moravian Music Foundation Board of Trustees, New York, NY
April 29	Concert of Music of Charles G. Vardell, Jr. Hanes Auditorium, Salem College Fine Arts Center, Winston-Salem, NC
May 1	**Moravian Music Sunday**
August 7 - 13	Synod of the Northern Province of the Moravian Church in America, Bethlehem, PA
November 27	Advent & Christmas Music At Historic Bethabara Park, Winston-Salem, NC

1995

May 2-5	Synod of the Southern Province of the Moravian Church in America, Winston-Salem, NC
May 14	**Moravian Music Sunday**
June 18-22	Moravian Women's Conference, Winston-Salem, NC

1996

May 5	**Moravian Music Sunday**
June 17-24	19th Moravian Music Festival, Winston-Salem, NC

For additional information on any event listed above, contact:
Moravian Music Foundation, 20 Cascade Avenue, Winston-Salem, NC 27127
Phone: 910-725-0651 FAX: 910-725-4514

INTRODUCTION OF NEW TRUSTEES

Lessie J. Dunn

Began studying piano at age 12 years; studied piano and organ at Salem College: Concert Pianist - Calvary Moravian Church, Winston-Salem; member/President, Chancel Choir and Handbell Choir, Chairman, Music Committee, Chairman, Selections Committee, Chairman, Organ Committee, Calvary Moravian Church; Board of Trustees (several terms, various offices), Women's Board, Chairman, Renovations Committee, Sunday School Department Superintendent, Calvary Moravian Church; Crisis Control Ministry, Inc., Winston-Salem; American Red Cross, Winston-Salem; Volunteer, Moravian Home (Salemtowne), Winston-Salem; Volunteer, Medical Park Hospital, Winston-Salem

Shirley T. Gobble

1993 Artist of the Year, Associated Artists of Winston-Salem; artist, teacher; retired church organist; retired choir member; interested in the MMF, its collections and possessions.

Thomas A. Jennings

Chairman and Chief Executive Officer, Decision Point Marketing Incorporated, Winston-Salem; graduate of Purdue University with B. S. in Industrial Management, 1964; musical interests include classical, opera and jazz.

Joseph L. Robinson

Solo Oboe of the New York Philharmonic since June 1978. Prior to joining the Philharmonic, Mr. Robinson was principal oboe for six seasons with the Atlanta Symphony and a member of the faculty of the North Carolina School of the Arts. He has also participated in several Moravian Music Festivals. A graduate of Davidson College and the Woodrow Wilson School of Princeton University, Mr. Robinson was awarded an honorary Doctor of Music degree by Davidson in 1983. He has studied privately with Marcel Tabuteau and John Mack. In New York City, Mr. Robinson teaches exclusively at the Manhattan School of Music.

David A. Schattschneider

Dean and Vice President, Moravian Theological Seminary (MTS); faculty and staff member of MTS since 1968--courses include: History of Christianity, American Religious History, History of the Moravian Church, Development of Pietism; frequent participant in January Term courses offered by the Overseas Ministries Study Center, New Haven, CT; member, Investment Policy Advisory Committee, 1983-1987; member, many Board and Agencies, Moravian Church in America; American delegate to the Unity (international) Synod of the Moravian Church (Antigua 1988); member, American Historical Association, American Society of Church History, Moravian Historical Society (member of Executive Committee and Chair of Publications Committee), The [Moravian] Society of Promoting the Gospel; Christians Associated for Relationships with Eastern Europe; numerous papers, publications, and lectures; consultant to Gateway Films for "First Fruits" and "John Amos Comenius"; listed in Marquis Who's Who (1992).

John V. Sinclair

Music Director and Conductor, Bach Festival Society, and Chair, Department of Music and Professor of Music, Rollins College, Winter Park, FL. Music Director, First Congregational Church, Winter Park, FL; undergraduate studies at William Jewell College; masters and doctorate from Conservatory of Music at the University of Missouri, Kansas City, MO; numerous awards in fields of both music and education, including the Hugh F. McKean Teaching Award; edits early music; clinician; guest conductor in over forty states and many foreign countries including conducting the musical portion of the mass at the Vatican. ♫

NEW AREA CODE FOR FOUNDATION OFFICE

As of February 13, 1994, if you need to use an area code to call the MMF office in Winston-Salem, it will be necessary to use the new 910 area code to complete your call. ♫

MMF BOARD & COMMITTEE CHAIRS

The Moravian Music Foundation is governed by a Board of Trustees which currently consists of twenty-five individuals who are appointed by the various bodies of the Moravian Church in America, and elected by the Board of Trustees of the Foundation.

Moravian Church in America

Northern Province:	
Dalton P. Coe	Sebewaing, MI
Barry J. Pell	Bethlehem, PA
Jeffrey W. Stocker	Gnadenhutten, OH
Bethlehem Area Moravians:	
David A. Schattschneider	Bethlehem, PA
Earl R. Shay, Jr.	Allentown, PA
Hermann I. Weinlick	Bethlehem, PA
Southern Province:	
Mallie B. Graham	Pfafftown, NC
Lessie J. Dunn	Winston-Salem, NC
Edward H. Hill, Jr.	Winston-Salem, NC
Salem Congregation:	
R. Sidney Disher	Winston-Salem, NC
Margaret L. Kolb	Winston-Salem, NC
David H. Pfaff	Winston-Salem, NC
"At Large"	
Donald L. Armitage	Lewisville, NC
Hobart G. Cawood	Lewisville, NC
Herman E. Collier, Jr.	Point Harbor, NC
Philip Dunigan	Winston-Salem, NC
Chris D. Hilton	Winston-Salem, NC
Shirley T. Gobble	Winston-Salem, NC
Thomas A. Jennings	Winston-Salem, NC
George L. Lloyd	New York, NY
Joseph L. Robinson	Demarest, NJ
John V. Sinclair	Winter Park, FL
Richard B. Strattan	Lebanon, PA
E. Artis Weber	Winston-Salem, NC
J. Lanier Williams	Winston-Salem, NC

The activities of the Board are carried out through ten standing committees and ad hoc sub-committees. The Chairs of the standing committees for 1994 are:

Budget and Finance	David H. Pfaff, Winston-Salem, NC
Buildings, Equipment and Grounds	Chris D. Hilton, Winston-Salem, NC
By-Laws	Mallie B. Graham, Pfafftown, NC
Church, Community & Public Relations	Dalton P. Coe, Sebewaing, MI
Development and Financial Resources	Herman E. Collier, Jr., Point Harbor, NC
Executive Committee	Hermann I. Weinlick, Bethlehem, PA
Long-Range Planning	David A. Schattschneider, Bethlehem, PA
Music Advisory	Donald L. Armitage, Lewisville, NC
Nominations and Awards	Margaret L. Kolb, Winston-Salem, NC
Personnel	Thomas A. Jennings, Winston-Salem, NC

Vault Renovation

(continued from page 2)

Upon examination and consultation (with MMF music consultant Dr. Marilyn Gombosi, Wake Forest University rare books librarian Sharon Snow, conservation specialist Don Etherington of Information Conservation, Inc., of Browns Summit, NC, and the Northeast Document Conservation Center, Andover, MA), the residue was identified as mold. Thus a major move and renovation project was outlined, encompassing the identification of potential climate-controlled storage (at Fort Knox Self-Storage, a commercial facility highly recommended by the staff at the Museum of Early Southern Decorative Arts, which maintains a storage unit there); over-the-telephone training in removing mold from books and boxes; collection of supplies; outlining the procedure and defining volunteer tasks.

Preparation for the Move

I prepared an inventory of the contents of the vault, as preparatory to the move. During this process I affixed a little yellow numbered label to each box of manuscripts, in order to facilitate moving the collections in an orderly fashion, taking into account that most of the volunteers would not be familiar with our numbering system (H.1-13, or SS35-42, for example). This inventory, with box numbers, also served to fulfill Southern Province Archivist Daniel Crews' request for an inventory of the materials housed in the Archives.

Also necessary were a number of preparations for the necessary cleaning and relocation of books and manuscripts. Supplies had to be purchased, including additional shelving, cleaning supplies, white cotton gloves, paper filter masks, lint-free cloths, etc. The back porch (the planned location of the cleaning process) was quite dirty, so over Memorial Day weekend Allen and I spent two days scrubbing the porches.

The number of individuals deserving special recognition for their role in the rescue project is immense. Not to be omitted is Robert Starnes of Fort Knox, who truly "went the extra mile" for the Moravian Music Foundation: by visiting the vault to help estimate the amount of storage space needed; by encouraging one of his customers to agree to have her belongings moved to a smaller unit in order to free up the larger one for the MMF materials; for continuously adjusting temperature and humidity in the unit to try to meet the exacting standards necessary for proper storage of the holdings; by calling everyone he knew to try to locate additional appropriate space for the holdings; and for fully reimbursing MMF when the temperature and humidity at Fort Knox could not be held to the necessary conditions, despite the fact that this unit was occupied by MMF (shelves and a monitor) for a full week.

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OBITUARIES:

Lorenz William Heise (1902-1993)

Samuel Christian Schulze (1918-1993)

The Moravian Music Foundation lost two good friends recently on the same day--Lorenz W. Heise and Samuel C. Schulze. Because of their keen interest in music and how their activities impacted on the Moravian Music Foundation, special recognition is given to these individuals at this time by the MMF.

A comprehensive article announcing the death and achievements of Lorenz W. Heise was made in the Fall 1993 issue of the MMF Journal. For our Newsletter readers we are reprinting comments from the back cover of his burial service held on November 3, 1993 at the Ephraim (WI) Moravian Church.

LORENZ W. HEISE
December 22, 1902 - October 30, 1993

Lorenz was born in London, WI, the son of the Rev. Otto and Bertha Heise. In his early years the family moved to Green Bay, where Lorenz attended school. Following high school graduation he attended the University of Wisconsin at Madison and received his degree in engineering in 1926.

His first job after college was with the A. O. Smith Company of Milwaukee. He stayed with them and gave forty years of faithful, and fruitful, service.

Lorenz had a lifelong interest in music. He used to say he was not a musician, but a promoter of good music. Nevertheless, he played the cello in a small orchestra in Green Bay and with the Milwaukee Young People's Orchestra. He was also involved with the various choral groups. Lorenz took an active role in the Civic Music Association in Milwaukee. He attended, with excitement, the first Moravian Music Festival in 1950 and was one of the founders of the Peninsula Music Festival. On October 19, 1935 he married Ellamae Goodlet in the Ephraim Moravian Church. They had met through the Sunday evening gatherings of Moravians Lorenz's parents held in Madison. The couple enjoyed a long, rich, and happy marriage which was further enriched by the gift of a daughter, Hedy.

A vital and active man, Lorenz was also a leader in a variety of organizations. He was an active and faithful member of the Ephraim Moravian Church. He was a member and past President of the Smith Senior Service Club, a lifetime member of the Door County Historical Society, the Peninsula Music Festival committee, and the Ephraim Foundation. He was a past President of the Arion Music Club of Milwaukee and served on the Board of the Civic Music Association there. He was a member of the Ephraim Men's Club and the Peninsula Arts Association. He was very active in the Wisconsin Council of Churches, where he represented the Moravian Church. And he served on the Board of Trustees of Moravian College and Seminary for more than 25 years. On October 30, 1993 this Christian leader heard the call of his Lord to enter into Life.

He is survived by his daughter, Hedy Heise, a sister, Doris Miller (CA), and numerous relatives and friends.

SAMUEL C. SCHULZE
October 4, 1918 - October 30, 1993

Sam Schulze was a longtime friend of the Moravian Music Foundation, attended many Moravian Music Festivals, and had a life-long interest in music. Sam was a person who epitomized the "Moravian musician" as found with many members of the Unitas Fratrum before him. For that reason special recognition is given to Sam at this time. The following appeared in the Metropolitan United Church, Toronto, Canada, Newsletter, November 1993.

LIBRARIAN, MUSICIAN, COMPOSER, SANG IN CHOIR 40 YEARS

The chapel of the Humphrey Funeral Home was filled on November 3 for the funeral service of Samuel Christian Schulze, an active member of the congregation who sang in the Metropolitan Choir for 40 years and served on church committees.

Sam loved music, played several instruments, and composed and transcribed choral music. During the service, conducted by Dr. Malcolm Sinclair and Dr. Frank Brisbin, one of his favourite hymns, "Praise to the Lord Almighty", was sung feelingly by the many friends present, as was a favourite of his wife Enid, "Joyful, Joyful We Adore Thee".

Dr. Sinclair said Sam "Made the fabric of our life richer", and spoke of the assistance and guidance he provided to other singers over the years.

Eric MacKeracher, who had known Sam "all my life", told of how Sam had fostered his interest in music, especially during Sam's service as music librarian at the Oshawa Public Library from 1960 to 1983.

Dr. Brisbin referred to Sam's strength of character and faith, his keen mind and his lively sense of humour during "a life that was not always easy". He recalled that he and Sam both came to Toronto from Alberta, with Sam preceding him by only two years. "For nearly 50 years, he was a committed and constructive worker in the congregation," he added.

Sam was born in Edmonton in 1918, the third of five children. His father was a Moravian minister, who was then serving in Heimthal Moravian Church, 10 miles south of Edmonton. Both of Sam's grandfathers had been Moravian missionaries, and several of his father's and mother's brothers were in the Moravian ministry.

Two of Sam's brothers, Rudolph and Eric, became Moravian ministers, and after graduating from secondary school in Edmonton Sam entered Moravian College in Bethlehem, Pennsylvania, as a pre-theology major. He graduated with a B. A. in classical studies in 1942.

Music was an important part of Sam's life from his primary school days. His father taught him to play the piano, the violin, and the alto horn, and he was a member of a school mouth-organ group. He played the tuba with church and college bands, and accompanied hymns on the organ for college chapel services. He eventually added the guitar and the recorder to the instruments he played.

Sam sang in a variety of choirs, including 12 years in the Ajax and District Community Choir, and also directed choirs.

Although he had no formal musical training, and never studied composition, Sam began composing music while at college, and continued to do so throughout this life. His first effort was "Mountain Waltz", followed by "String Quartet No. 1", and "Dinglebert", a major orchestral symphonic poem. Several hymn tunes were written in 1948, "God be merciful" (Psalm 67) in 1962-63, and a series of three "Amens" in 1973-74. Several of his compositions have been deposited with the Moravian Music Foundation in Winston-Salem, North Carolina.

After joining the Canadian Army Ordnance Corps in Ontario in 1944, Sam became a bandsman, playing the sousaphone. He spent weekend leaves every four weeks in Toronto, and attended Metropolitan, where he enjoyed the choir and the Metropolitan Silver Band, and met Dorothy Milton. After serving overseas in the army of occupation in Germany in 1945 and part of 1946, he returned to Toronto and married Dorothy.

They made their home in Pickering, Ontario, and their son David was born in 1952. For two years Dorothy and Sam were associated with Rouge Hill United Church, where he was invited to direct the choir. However, they missed Metropolitan, and returned there for church services.

Sam was employed in the Robert Simpson Company book and music departments from 1946 to 1954, attended Teachers' College, graduating in 1955, and taught for a year. He then joined a record-distributing company for a year, and had a couple of other jobs until, after applying at various libraries around Toronto, he found an opening at the Oshawa Public Library in 1960. Dorothy died of cancer in 1962.

Enid Wallace was children's librarian at the Oshawa Library, and became chief librarian in 1966. She moved to the Canadian National Institute for the Blind in Toronto in 1974, where she eventually became manager of client services, and reference librarian, as well as editor of the CNIB Newsletter, Sam kept in touch with her, and they began to go out together. They were married at Metropolitan in 1976.

During the funeral service, Dr. Brisbin described this as "an ideal marriage, based on shared interests and genuine enjoyment for living", and said they were "a model couple".

Besides his wife Enid and son David, Sam leaves his brother Rudolph and Eric, two nephews, and five nieces; two brothers Theodore and Waldemar, predeceased him.

- Ian Carman

HAVE YOU INCLUDED THE MORAVIAN MUSIC FOUNDATION IN YOUR WILL? A gift form is provided for your convenience on page 15.

Vault Renovation

(continued from page 12)

Cleaning and Moving the Materials

During the preparation period, I spoke with Dr. C. Daniel Crews, Archivist of the Moravian Church in America, Southern Province, about our need for space. He assured me immediately that the question was not whether the Archives would provide assistance, but how much space they could provide. He mentioned that the Archives had planned to purchase additional shelving in the fall of 1993, but that he and Richard Starbuck would purchase six bays of shelving and assemble them in the ground floor (Main Street level) north room for our use, for as long as necessary. This was done, and an enthusiastic and energetic team of volunteers moved some 332 boxes of manuscripts to the Archives in one long day's work.

Although the Archives offered to the Foundation additional storage space on the upper floor of the Archives building, I chose to seek another location to house the books from the Foundation vault. This was a pragmatic decision based on two factors, of which the first was far more significant:

(1) Even though the books were to be cleaned, I could not be certain of removing every single mold spore from every single book. I therefore did not wish to store the books at the Archives, with the potential of importing mold into the Archives which does not have this problem. (To use a Southern simile, I did not want to import kudzu into anyone else's garden!)

(2) Storing the books at the Archives would have involved carrying them up the narrow stairs to the upper floor -- an awkward and difficult proposition with greater risk of damage to the books and/or injury to a volunteer.

In researching many possible locations for the storage space needed for the books in the vault (including, but not limited to, Salem College, Wake Forest University, MESDA, the Southeastern Center for Contemporary Art, Reynolda House, and Old Salem, Inc.), I found that none could offer both the climate controlled conditions necessary for the materials and separate secure storage. (For example, at Salem College there existed the proper temperature and humidity, but no separately-secured location isolated from other parts of their holdings.) I then called Dr. Robert Sawyer, senior pastor at Home Moravian Church. He also assured me of immediate help to whatever extent was needed, and offered me the use of a newly-renovated classroom at Home Church. A key was provided (both to the outside door and to the room reserved for the Foundation's use), and over the next week, shelving was transported and assembled in that room; blankets were hung over the south-facing windows to minimize sunlight; and all of the books were moved in.

Moving books was far more than a matter of simple transportation. When I spoke with Don Etherington about cleaning the books, he responded, "What you need is to clean them outside on a sunny, cold winter day, but you won't have one of those for a while, and you can't wait." The process used was as follows:

(1) Set up tables on the back porch of the Foundation headquarters.

(2) Move books (in boxes) from the vault to these tables.

(3) Examine each book individually, and wipe outside covers with a clean, lint-free cloth on which a small amount of Lysol had been sprayed. (For the more porous covers, no Lysol was used.)

(4) Allow the books to dry in the air.

(5) Pack the newly-cleaned books into new, clean boxes, and transport immediately to Home Moravian Church.

(6) Unpack the books in order on the shelves. (This was necessary both to allow air circulation around the books, to prevent the reappearance of mold, and to allow easy access to specific items during their exile.)

This process took three and one-half days -- over a weekend, as the weather was good but expected to become much hotter the next week, so that early completion of the move was advisable. I then prepared a detailed sketch of the shelf layout in Room 11 at Home Moravian Church, to assist me in locating specific items during the summer.

Renovation of the Vault Itself

Among the bright stars in this project is Chris Hilton and his employees, Bobby Jenkins and Jeff Freeman. They took charge of the labor necessary in the vault, thus relieving MMF staff of that responsibility (which is outside of our own expertise) and freeing us to use our time in tasks necessary to other aspects of our work. The work done in the vault consisted of the following steps:

(1) Remove all supplies and portable cabinets, files, and furniture from the vault. Most of the tall (extremely heavy) shelf units, and the wall cabinets, were allowed to remain but were cleaned thoroughly. The adjustable wall shelves housing the Lowens Tunebooks were removed.

(2) Remove the carpeting, which is much too high a risk factor in underground archival areas, simply due to its retention of moisture, dust and dirt. The burnt-orange carpet (which did not show dirt at all) was removed and taken to the dump.

(3) Clean all surfaces in the vault with a mixture of Clorox and vinegar, to remove any vestiges of mold or mildew. This included the insides of the light fixtures, all shelf surfaces, floor, walls, ceiling, air conditioning ducts, etc.

(4) Paint ceiling, walls, and floor. Allen and I chose the new colors (white ceiling, cream walls, and gloss gray floor). The gloss gray was chosen for the floor as it shows dirt and dust easily and will therefore serve as an indicator of the state of cleanliness of the vault, which apparently had not been cleaned for many years.

(5) Apply floor wax to the floor, to minimize scratching and scuffing. (Polyurethane was explored as an alternative, but was discouraged by the Northeast Document Conservation Center due to the potential emission of tiny amounts of formaldehyde, which is not desirable in a confined space containing archival materials.)

(6) Cleaning of the air conditioner compressor and ductwork. (The preliminary work was done by Bobby Jenkins of Hilton Construction Company, and followed up by AC Corporation, with whom MMF has a service agreement.) Also the temperature and humidity were lowered to a now-stable 68 and 50% humidity.

(7) Allow adequate time for the paint and wax to dry; the odor to dissipate; and the temperature and humidity to stabilize. (Roughly three weeks was allowed, during which time the temperature and humidity were carefully monitored.)

(continued on next page

Vault Renovation

(continued from preceding page)

(8) Replace the shelves, but rotated 90 degrees so that the airflow is more consistent throughout the vault. (Temperature and humidity were consistently higher in the rear of the vault than in the front, due to the shelf arrangement.)

(9) Affix new braces to the wall shelving frames, to stabilize the units prior to replacing the Lowens tunebook collection.

Comments on the Off-Site Storage Locations

The staff at the Archives provided exceptional assistance and care for the materials housed there, emptying the portable dehumidifier consistently -- weekends, too -- and maintaining a much lower temperature in the ground-floor rooms than is normal. Similarly, the staff at Home Moravian Church proved cooperative and helpful in every respect. Every aid was given to us, including the loan of an additional hand truck and assistance in carrying boxes and shelves.

The Voyage Home

The return of the materials to the vault was also a challenging and almost overwhelming task. We began by replacing the map cabinet, shelves, and work tables in the vault, and then proceeded to begin to move books from Home Church. This took three days -- simply to move them -- and another three days for me to reshelve them in order on the newly-reconfigured shelves. (Replacing everything exactly where it came from would have been easy!) In addition, on a rainy day, two volunteers assisted in moving the History Project card files from the third-floor cedar closet, and the tape recordings from the second-floor closet, to the vault, cleaning each box carefully before moving it to the vault. During this time, Ken Robinson worked to reassemble the tall heavy-duty shelf units which had been removed from the vault; of course, the reassembly was even more difficult than the disassembly which had been difficult enough last May!

My volunteer army and I then began the move from the Archives. We filled three vehicles (one wagon, one van, and one large sedan) on Thursday afternoon, August 26, moving quickly because of impending storms. Setting up a "fire brigade" from the parking lot, we succeeded in getting all the boxes into the basement -- not yet into the vault -- just before it began to rain.

While we were transferring these boxes into the vault (up on tables, and in some semblance of order -- working as quickly as possible) lightning struck the building. While adding to the excitement and stress of the day, and making volunteering for the Moravian Music Foundation an even more unforgettable experience than it already is, it must be emphasized that at no point were any of the materials in actual danger. The volunteers took very seriously their responsibility for the safety of the manuscripts, allowing the staff to check the building thoroughly for damage or fire resulting from the lightning.

The next day, Friday, August 27, we completed moving the manuscripts and MMF shelves from the Archives. Over the next week I was able to place the boxes on the shelves in order, in most cases placing them in more efficient arrangements so that our storage capacity is greater than before.

The Board of Trustees and staff of the Moravian Music Foundation recognize the immense interest in the Foundation by a large number of volunteers, many of whom were new to the Foundation. These persons are a priceless resource for the Moravian Music Foundation. Letters of thanks have been sent, and a reception and tour has been held for everyone involved in the move.

It is estimated that approximately 100 volunteer hours and 350 MMF staff hours were involved in this project. ♫

----------(Tear Here)----------

Print Name _____
Street _____
City _____ State _____ Zip _____
Home phone: (____) _____
Business phone: (____) _____

MORAVIAN MUSIC FOUNDATION, INC.
20 Cascade Avenue
Winston-Salem, North Carolina 27127
910-725-0651

I/we desire to support the Moravian Music Foundation I/we wish to support the following:

___ Annual Friends Fund Campaign $ _____
___ Named Endowment (please designate): _____ $ _____
___ Memorial Gift: In memory of: _____ $ _____
___ Gift in Honor: In Honor Of: _____ $ _____
___ Other: (please specify): _____ $ _____

My employer has a matching gifts program: Name of company: _____

Please make checks payable to: **MORAVIAN MUSIC FOUNDATION, INC.**

The Moravian Music Foundation, Inc. is a 501 (c) (3) organization as defined by the Internal Revenue Code.

ALL GIFTS TO THE MORAVIAN MUSIC FOUNDATION ARE TAX-DEDUCTIBLE AS PROVIDED BY LAW.

Signed _____ Date _____

___ I have included the Moravian Music Foundation in my will.

Salem Band Cataloging

(continued from page 9)

As part of the cataloging project, Dr. Rothrock and Mrs. Fort made photocopies of all of the manuscripts on archival-quality paper; these copies remain in the possession of the Salem Band, so that the music continues to be readily available for performance, while the manuscripts are safely preserved in the vault at MMF headquarters.

Congratulations to Dr. Rothrock and Mrs. Fort on the successful conclusion of this important cataloging and preservation project. Funding for this project came from a group of interested persons, and an equal number of matching corporate gifts. Many thanks to those who supported this special project with contributions in Mr. Davis' honor! ♫

NC TRIAD KICKOFF IS A SPRING SAMPLER

The North Carolina Triad Friends Fund Campaign will kick off this spring with a special concert on Sunday, March 6, at Hanes Auditorium, Salem College Fine Arts Center. There will be a band prelude at 3:00 p.m. and the concert will begin at 3:30 p.m. *"Selections From The Collections: A Spring Sampler,"* will feature music from the 18th, 19th, and 20th centuries. Performers will include faculty members from the North Carolina School of the Arts and Salem College.

The program will include a set of 18th century Moravian vocal duets. A number of vocal and piano pieces have been selected from the Salem Bound Volumes. The bound volumes contain 19th century secular music which was popular in private homes and concert halls. A number of the pieces to be performed will be heard for the first time in many years. ♫

PFAFF AND WILLARD MEMORIAL FUNDS ESTABLISHED

The families and friends of Fred W. Pfaff and Duke C. Willard have established named funds in memory of those individuals with the Moravian Music Foundation. At the request of the families memorial gifts have been directed to the respective new funds. Additional gifts may be made by donors at any time, and as many times as the donor wishes.

The Fred W. and Elizabeth H. Pfaff Fund has been established to provide funds for editing, publishing and performance of the music of Francis Florentine Hagen, grandfather of Mrs. Pfaff.

The Duke C. Willard Fund will provide resources for the preparation and recording of music from the collections of the Moravian Music Foundation. Mr. Willard was an avid record collector and music aficionado. ♫

THE MORAVIAN MUSIC FOUNDATION, INC.
20 Cascade Avenue, Winston-Salem, NC 27127

Telephone: 910-725-0651
FAX: 910-725-4514

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NEWSLETTER

OF THE MORAVIAN MUSIC FOUNDATION

SUMMER, 1994 *a supplement to the Moravian Music Journal* VOL. IX, NO. 2

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MMF's First Compact Disc!

The Duke C. Willard Recording Fund, a memorial fund made possible by the support of Duke's many and special friends, has scored a triumph! In October, MMF will release its first compact disc recording. We have listened carefully to the final edit, and the work is stunning!

This project, admirably captained by **Philip Dunigan** (Winston-Salem Trustee) and **Sallie Greenfield** (Kernersville in-coming Trustee), will be a new high-water mark for MMF! The disc records Bethlehem (PA) Moravian composer **David Moritz Michael's *"The Water Journey"*** (Die Wasserfahrt). This suite of 15 pieces was created, ca. 1809, to be played by musicians aboard a barge floating down the Lehigh River. **Dr. Nola Reed Knouse**, MMF Director and musicologist, who oversaw the project, points out that although this music was composed for an out-of-doors and casual setting, its performance by the **Pacific Classical Winds** on period instruments is worthy of the closest listening. The period instruments capture nuances in range and tonal color that modern instruments might not always achieve.

MMF will host two special **Open Houses** on **November 20th** and **December 4th, 2:00-5:00 pm** to celebrate with our friends the release of this compact disc. Please plan to join us!

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MORAVIAN BOOK OF WORSHIP Nears Completion

Manuscript preparation for the new MORAVIAN BOOK OF WORSHIP is nearing completion, with all music having been sent to Midwest Engraving. Music Editor **Nola Reed Knouse** and assistants **Jim Gregory**, **Wesley Hudson**, and **George Ingram** are now checking page proofs and compiling indices. The Moravian hymnal is unique in that the "first line index" in the back of most hymnals contains only the first line of the first stanza, whereas the Moravian tradition (which continues in the 1995 MORAVIAN BOOK OF WORSHIP) is to list the first line of every stanza.

As of mid-July, over 29,800 copies have been ordered, and the hymnal should be available in the Spring of 1995. The Moravian Music Foundation continues to be proud of its role in producing this new worship tool. The Fall 1994 and Spring 1995 issues of the *Moravian Music Journal* will study this new book, including articles on the history of American Moravian hymnals; a fresh look at John Hus's Communion hymn; Moravian liturgical practice; and updates on plans for introduction of the hymnal.

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From the President:

A TIME OF OPPORTUNITY

by the Rev. Dr. Hermann I. Weinlick

The Moravian Music Foundation is poised for a new spurt of life!

With the coming of Kevin Brown as Administrator and Development Director, we have a full staff of three in place.

Although we know that our long-term future is not on Cascade Avenue, our headquarters are getting into the best condition in a long time. We are in conversation with the Southern Provincial Archives about the possibility of a joint facility.

Our Board planning retreat in October will provide opportunity to look at our goals and priorities.

There are anthems "in the pipeline" for the first time in several years.

With her important work as musical editor of the MORAVIAN BOOK OF WORSHIP winding down, our Director, Dr. Nola Reed Knouse, will be devoting more time to the work of the Foundation.

Our first compact disc is about to be released.

(more)

(continued)

Plans are beginning for the Fortieth Anniversary of the Foundation in 1996.

Plans are continuing for the 1996 Moravian Music Festival in Winston-Salem.

This is an exciting time for the Foundation, and we urge you to continue to support our work of discovering and sharing the rich musical heritage which is ours!

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TRUSTEES' FALL BOARD MEETING AND PLANNING RETREAT

The Fall Trustees' Meeting will be held October 28-30, 1994 at Montreat Conference Center in Montreat, NC. In addition to the election of new Trustees and Officers, business sessions and committee meetings, this meeting will also include organizational self-assessment sessions facilitated by **Rev. Gary L. Harke** (Sun Prairie, WI), who has led many other non-profit organizations and denominational groups through this sort of long range planning.

(more)

(continued)

Each Trustee has received a copy of Peter F. Drucker's THE FIVE MOST IMPORTANT QUESTIONS, a workbook which stimulates detailed evaluation by each Board member prior to the meeting, and helps guide the group's discussions during the meeting. Drucker, who created Management By Objectives, has revolutionized management practices in both business and non-profit sectors over the past 50 years.

The Trustees will use this retreat to seek clarity on issues, understand and build relationships, create a long range vision and develop ownership of programs. It promises to be a weekend of honest reflection, sober assessment and bold dreaming! But it will also be a weekend of beautiful Fall color on the trees, good food and even an impromptu concert on Saturday night.

Trustees retiring at the conclusion of this meeting are: **Donald Armitage** (Winston-Salem, NC), **David Pfaff** (Winston-Salem, NC), and **Richard Strattan** (Cornwall, PA). **Hobie Cawood** (Winston-Salem, NC) resigned in August. We cannot thank them adequately for their service!

Trustees who have accepted a second 4-year term are: **Sidney Disher** (Winston-Salem, NC), **Mallie Graham** (Pfafftown, NC), **Earl Shay** (Allentown, PA) and **Lanier Williams** (Winston-Salem, NC).

The Nominations and Awards Committee proposes the following new Board members: **Jean Doherty** (Lititz, PA), **Joseph Flummerfelt, Ph.D.** (Princeton, NJ), **Marilyn Gombosi** (soon of Boulder, CO) and **Sallie Greenfield** (Kernersville, NC). These long time friends of MMF are very welcome!

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OBITUARY
J. ROBERT KING

February 6, 1920
June 12, 1994

A great colleague, J. Robert King, died of cancer this summer. The brilliance of his work and the brightness of his friendship is sincerely missed.

Dr. King, recipient of the Moramus Award in 1991, was the editor of 42 instrumental works from MMF's collections. He recently concluded a research project which culminated in the release of a compact disc recording, by the Consort of Musicke, of poems of the 17th century British poet and composer Abraham Cowley.

Dr. King, professor emeritus of music at the University of Delaware, was born in Downers Grove (IL). He pursued a double major in music performance and music education, graduating with honors from Oberlin College in 1942. He received his master's degree from the Eastman School of Music in 1946, and taught at Berea College (KY) and Eastern Illinois University before coming to the University of Delaware in 1946.

At the University of Delaware, he established the instrumental music program; founded the marching band, wind ensemble and the symphonic band; taught courses ranging from instrumental music to the history of music in America; and served as acting chair of the music department.

Dr. King was awarded the University's Excellence in Teaching Award in 1967, and received the prestigious Medal of Distinction from the University on May 15th, 1994.

(more)

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Dr. King began editing works from MMF collections with the assistance of Karl Kroeger, and edited 42 instrumental works, the scores and parts of which are deposited in the Fleisher Collection of the Philadelphia Free Library.

Dr. King is survived by his wife, Beryl W. King; four daughters, Beverly K. Gilman of Charlotte (NC), Margaret K. Zeller of New Orleans (LA), Helen K. Spence of Burke (VA) and Barbara King of Rochester (NY); and six grandchildren.

A service in thanksgiving for his life was held at St Thomas Episcopal Church, Newark (DE), on June 16th, 1994. We at the Moravian Music Foundation will miss Bob deeply over the years to come, and we are thankful for the work he did and for the love he brought to this work and to those of us who were granted the joy of working with him.

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mark your calendar!

19th Moravian Music
Festival

June 17-24, 1996

in
Winston-Salem

GIFTS IN-KIND
(VERY KIND!)

Cash gifts for the Annual Friends Fund or for restricted funds are MMF's life blood. But gifts in-kind are a special pleasure! When someone gives us goods or services, then either we don't have to drain our cash to purchase them, or (more likely) we receive something we'd otherwise do without (because we're penny-pinchers). **Hearty, hearty thanks to the following donors who saw some needs and satisfied them!**

Lessie J. Dunn gave us mini-blinds for the Peter Library. The new blinds give the Library a nice clean look - and control the light (which is damaging). Lessie also had the ground floor drapes cleaned and re-lined for us! (see elsewhere in this Newsletter for more about Lessie's generosity!)

Jack Gordon gave MMF a wonderful Fuji 35mm camera and a TEAC reel-to-reel tape recorder/player - both of which were very much needed and have proved useful already!

An **Anonymous** donor gave us a microwave oven to replace the old broken one. Now we can bring healthy meals from home, heat them here and avoid greasy burgers! This gift also included other amenities such as microwave-able containers, kitchen aids and cushions for our back porch chairs (which Lisa retrieved from the garage, sanded, scrubbed and painted). This has turned our back porch into one of the more civilized staff-meeting rooms in town!

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From the Editor:

"How I Spent My Summer Vacation"

by Kevin Brown
Administrator & Development Director

I had a very hard time finding the right theme for my first column. After only a few months, any comment I might make on programs or direction would seem presumptuous and premature. Any exhortation would be hollow cheerleading. After several false starts, I decided the best I could do would be a small essay (nothing Emersonian!) about my impressions as the "new kid on the block" at MMF.

Summer was a good season for me to join the staff. In general, it is a quiet time - just right for reading files and asking questions about the origin and status of this-and-that. The striking thing about this "getting to know you" period was how willing everyone was to give me background information about MMF, its music, its heritage and its history. Equally fascinating was the fact that these stories didn't always agree in details or emphases. What to believe?

(more)

(continued)

I'm the sort of fellow who would prefer to believe everyone's story - for one thing, their version reveals their values. The depth of a person's commitment and the strength of their contribution are products of these values. It is well for an administrator to have some idea of what motivates people. And being an armchair historian, I'm honestly intrigued with how things got to be the way they are.

However, as a development person, I'm also aware that history is history - and bringing dreams and visions into existence is more important (and much more fun). Cultivating ideas, projects and the people who can make them real is like gardening. And every gardener knows that "as the twig is bent, so grows the tree" is only partly true. The twig may begin the day growing in the direction it had been growing yesterday - but it continues today by responding to today's rainfall, today's sunshine, today's soil and even today's bird songs!

Perhaps it tells you something about me that I think of my job as a type of gardening. And let me quickly add: if you would like to adopt a plant (so to speak), I'll be more than happy to give you a tour of the garden and discuss appropriate plant food! It's a great garden with some rare and important specimens; and I am very, very excited to be tending it - along with you!

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EMPLOYER MATCH PROGRAMS CAN EXPAND YOUR GIFT WITHOUT SHRINKING YOUR POCKETBOOK

Many companies have Matching Gift Programs which can double (and sometimes triple) their employee's charitable gifts to eligible non-profits. MMF is most certainly eligible! We encourage you to check with the personnel or human resources department where you work (or worked, if retired) to get the appropriate forms.

And some companies have special programs which can enhance your gift in unusual ways. For instance, **IBM** has an equipment credit option which converts employee/retiree donations over a certain total amount into credits worth one-and-one-half times that total. The credits can be used to purchase IBM hardware and software - which could be a real boost for MMF's future software needs, considering that the staff is still learning how to get the most out of our new IBM system (and enjoying every minute of it - thanks again to **Mrs. Dorothy Rutbell** of Lititz, PA, who used IBM's matching program to enhance her gift!).

We appreciate our donors and their interest in advancing MMF's work - and if there is a way to make your gift work 1-1/2 or 2 or 3 times harder, we want you to know about it.

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get ready!!!

MMF turns 40 in 1996!!!

plans are being made!!!

ARTS COUNCIL AWARDS GRANTS

The Arts Council of Winston-Salem and Forsyth County has given MMF two grants in the last six months. A Project Assistance Grant for $3,000 will help support our March 12th, 1995, concert of newly edited music. This concert will feature the **Carolina Chamber Symphony** with full chorus performing a diverse program of classical music not heard in Winston-Salem for over a hundred and fifty years. You'll be getting more information about this concert at a future date.

The Arts Council also awarded us an Advertising Assistance Grant of up to $2,690. This grant will match every dollar MMF spends for print advertising in the Winston-Salem Journal -- in effect, doubling our budget and impact! The Advertising Grant, a first for MMF, will be especially useful this year -- when we will be releasing and promoting our first compact disc recording, as well as advertising our concerts and other activities.

If you know anyone on the Arts Council, be sure to thank them for these grants as well as for their on-going work throughout Forsyth County.

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CENTRAL AIR COMES TO 20 CASCADE

The collections in the vault have been climate-controlled since 1964 - but upstairs, the Peter Memorial Library collection, the music lending libraries, the sensitive computers and electronic equipment and the only slightly less sensitive staff have made do over the years with four window-hung air conditioners. Two of them failed to pass their physical this spring - past repairing! The Summer heat has been a trial. But, thanks to good friends, that situation is being remedied.

Joe Lineberger, of the Salem Congregation, got the paperwork process going: writing specs, calling for bids on the work, evaluating them and proposing a bottom line to the Executive Committee. The decision point, as usual, was how to pay for it.

Charles H. Babcock, Jr., through **Wachovia Bank & Trust**, designated a portion of his 1993 gift for this purpose; but, generous indeed, it only covered 20% of the cost of the system required for a 5,000+ square foot space.

Lessie J. Dunn, a Winston-Salem Trustee, stepped forward with a no-interest loan to make up the difference! With the money in hand, and after receiving the blessing of the Treasurer's Office and the Executive Committee, installation has begun.

(more)

(continued)

The two-zone system includes heat pumps, which will help lower our heating bill in the Fall and Spring. Air conditioning will extend the life of our libraries, equipment and musical instruments - and will make working conditions tolerable for staff, volunteers and visiting scholars (who, being on a college calendar, generally prefer Summer to come here for research).

The bottom line, however, remains the same - we need to re-pay the loan! We have approached several Foundations which give grants for capital projects. We pray our case is persuasive. But, if any reader appreciates what a big improvement this is (as well as a judicious investment in one of our biggest assets), and would like to make a contribution to the fund - we will be truly delighted to receive it! **Gifts to MMF are tax-deductible to the extent allowed by law**. Thanks!

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mark you calendar!

MMF Open House

NOVEMBER 20TH
and
DECEMBER 4TH
1994

2:00 - 5:00 pm

PLEASE JOIN US FOR
FRIENDSHIP,
MUSIC, FOOD AND
A PEEK INTO THE VAULT!

(p.s. the new CD will be available too)
(p.p.s. bring your checkbook)

Vardell Music Receives National Audience

by Lillian B. Shelton, Project Director

Were you listening to your favorite National Public Radio station on Thursday, June 2nd? If so, you heard **Dr. Nola Reed Knouse** commenting on the musical influences of Charles G. Vardell, and the collection of his music at the Moravian Music Foundation! This "Performance Today" feature on NPR was broadcast the day after the Vardell Chamber Concert on the *Musica da Camera* series at Piccolo Spoleto in Charleston, SC, Memorial Day weekend -- pretty heady stuff for the Vardell Centennial Committee and volunteers! Included in the interview with Dr. Knouse were other Winston-Salem musical notables such as **Peter Perret**, Music Director of the Winston-Salem Piedmont Triad Symphony; **Gordon Sparber**, Music Critic of the Winston-Salem Journal; **Barbara Lister-Sink** of Salem College; and of course, **Margaret Vardell Sandresky**, Dr. Vardell's daughter and honorary chair of the Centennial project.

These two events, the concert and the radio program, successfully concluded the presenting phase of the year-long project. The Committee anticipates that research, editing, and re-publishing some of the music of Charles Vardell will become the next focus -- as time, finances and staff resources permit.

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mark your calendar!

a concert of
ADVENT & CHRISTMAS MUSIC
at
The Gemeinhaus
Historic Bethabara Park
November 27th, 1994 - 3:00pm

"THE BANDSMEN"
by Rick Pender
15x28" *$90*

"The Bandsmen"

Local artist, Mr. Rick Pender, has recently completed a new painting titled *"The Bandsmen."* Mr. Pender dedicated it as a tribute in honor of Moravian men and women who have devoted their time and talents to the Salem Band since the beginning. Mr. Pender, along with Mr. Archie K. Davis, a long-time supporter of the band, did extensive research about the band before beginning the painting. The original is on display at **Trotman's Picture Framing and Gallery**. A reproduction was released on September 29. It is distributed by **Top Drawer** of Winston-Salem and sold through art galleries and authorized dealers.

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(continued)

This past June, members of the Salem Band, directed by N. Denny Fordham and assisted by Jeff Whitsett, recorded the first Moravian Church Band cassette to be released to the public. This recording is being released exclusively with the reproduction. A print of *"The Bandsmen"* is on display here at the Foundation offices. **You will be able to purchase a print for yourself through MMF.** For more information, please call Lisa Boyles at 910-725-0651.

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mark your calendar!

a concert of
NEWLY EDITED CLASSICAL SELECTIONS FROM OUR COLLECTION
at
Hanes Auditorium
Salem College Fine Arts Center
March 12th, 1995 - 3:00pm

Research Update

A wide variety of research projects are underway with MMF's assistance, including the following:

Doctoral Studies in Progress

The music manuscript book tradition among the American Moravians: Pauline Fox, New York University

A performing edition and study of the unpublished concerted anthems of John Antes: Pat Flannagan, Catholic University

Survey of wind chamber music of the American Moravians: Michael Johns, Temple University

Examination of Moravian and Moravian-related piano music: Jewel Smith, Cincinnati Conservatory of Music

Other Research

Annotated transcription of the letters of N.C. 26th Regiment bandsman Edward Peterson: Pat Sisson and Debby Stone, Winston-Salem, NC

Tours of Gus Rich (Augustus Reich), N.C. 26th Regiment bandsman and magician/entertainer: Gary Hunt, Durham, NC

The Wolle family: three generations of Moravian musicians: Paul Larson, Bethlehem, PA

(more)

(continued)

Editions in progress: works by John Antes, Peter Mortimer, Peter Wolle, Massah M. Warner, John Antes, John Gambold, Georg Gottfried Müller, Johann Christian Geisler, Jacob Van Vleck, Francis Florentine Hagen, and others. Editors include Hope Austin (Wake Forest University); Dr. Alice Caldwell (Easton, CT); Pat Flannagan (Bristol, TN); Dr. Mary Natvig (Bowling Green, OH); Dr. John V. Sinclair (Winter Park, FL); Dr. Nola Reed Knouse (MMF).

Interested in undertaking a research project? Contact Nola Reed Knouse at MMF.

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FORTUITOUS ACQUISITION!

MMF has acquired two new treasures which **Vernon Nelson**, Northern Province Archivist, spotted in a rare book dealer's catalogue: two volumes of music manuscripts, ca. 1830-1840, which once belonged to Timothy Weiss and Charles F. Beckel, prominent musicians from Bethlehem, PA. Both volumes, which were written in old style German script by Weiss, a tenor, are signed by himself and Beckel, a bass. They contain works by August Bergt (1771-1837), a favorite Moravian composer, as well as *lieder* of Goethe, Herder, Haydn and other popular songs. Since these volumes are in three part harmony, other volumes may exist...keep your eyes open for wide quartos with green marbled boards and 3/4 calf headbands!

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IN SEARCH OF...

The Lost Songs of Charles Vardell

by Marilyn Taylor

In the *Moravian Music Journal* of Spring 1994, Dr. Nola Reed Knouse inquired, perhaps rhetorically, "Where do we go from here?" She stated the need for further research and editing of Dr. Charles Vardell's music. It was a question I asked myself as I reluctantly put away my ten Vardell songs after their last performance at Salem College in February. My answer came rather quickly -- in researching **all** of the songs of Charles Vardell, I could not only unearth new treasurers for future performances, but could also fulfill my dissertation requirement at Indiana University.

There is one major problem in assuming this task: there are 60 songs listed in Vardell's catalogue -- but there are only 40 in the Moravian Music Foundation's possession. The others may have been destroyed, or floating around in someone's possession. **Here's how you can help!** If you have any knowledge concerning Dr. Vardell's song manuscripts, if you know anyone who was acquainted with Dr. Vardell, or anyone who could have sung either casually or in performance, please let me know! Rummage through your piano benches, correspondence, etc. We would like to retrieve as many of these 20-some lost songs as possible. You can contact me through M.M.F. **Thank you!**

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Volunteer Spotlight!

My Newest Favorite Friend!

by Lisa P. Boyles
Administrative Assistant

I know it may seem highly unusual for the "Secretary" of MMF to write an article for our *Newsletter*, but under the circumstances I must. One day last September, after a Winston-Salem solicitation for volunteers, this man was upon my doorstep at opening Monday morning after a session held for volunteers. This man, **Albert Macklin**, of King, NC, has been here for me ever since! This man has shown so much dedication to MMF that I could never thank him enough. Mr. Macklin goes to the bulk mail center with me, does large copying jobs, runs interference for me, answers phone calls, does research...the list goes on and on! I just wanted everyone to know how much his help means to me personally and to the rest of MMF. The world and MMF needs more people like Mr. Macklin (and my other "Favorite Friends")! So if you ever call and a strange male voice answers, it is probably my new friend Al Macklin!

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mark your calendar!

a concert of works by
MORAVIAN WOMEN COMPOSERS
(date and location to be announced)

in conjunction with the
MORAVIAN WOMEN'S CONFERENCE
June 18-22, 1995
Salem College

A Word About The Word "Moravian" In Our Name

The word "Moravian" in Moravian Music Foundation refers to the sources and nature of our collection. Most of the music in our vault actually belongs to the Moravian Church in America, Northern and Southern Provinces. MMF itself, however, is an independent, non-profit, 501(c)3 tax-exempt corporation, not a church agency. We have very strong links to the Church; and are very grateful for the excellent services and generous support we receive from both Northern Province and Southern Province. But, being an independent non-profit means MMF is eligible for grants from government agencies and/or foundations which either cannot give or are disinclined to give to religious organizations.

Being an independent entity also means that our services are essentially non-denominational. A significant portion of the collection is "secular" instrumental music; and we spend equally significant time researching and editing this music as well as "sacred" vocal music. It might surprise you to know that many of the churches which borrow music from the lending libraries are NOT Moravian. This pleases us immensely because it means the word is getting around that MMF is a treasure-house of fine music. So, please, spread the word far and wide about our collection and our work -- be a missionary for "Moravian" and early American music!

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mark your calendar!

SOUTHERN PROVINCE SYNOD
May 2-5, 1995
Winston-Salem

BARBADOS MUSIC MISSION

Annual Friends Fund Chairperson for Lehigh Valley area, **Rev. Lois L. Bly**, has also been busy with a special project: The Barbados Music Mission.

The Mission is an ad hoc ensemble of brass musicians who are presenting concerts of Moravian music on Barbados in early October. The musicians are paying their own travel costs, of course; but this project involves many other expenses, and required other fund-raising.

Because MMF's mission is so much like the Barbados Music Mission's mission - promoting a wider appreciation of Moravian music - we were pleased to serve as their fiscal agent. This meant that any contributions made through MMF would be tax deductible. We simply did a little record keeping, issued receipts to donors and turned the money over to the project director.

Approximately $920 was raised for this good work. Sincere thanks to these donors:
Hope Conference Center
Dr. & Mrs. Dalton P. Coe
Mr. & Mrs. Peter J. Crokus
Rev. Charles W. Eichman
Rev. & Mrs. Willard Harstine
Midway Manor Moravian Church
Millicent H. Russell
Susan & Gordon Sommers
Mr. & Mrs. Von Boeckmann
Rev. & Mrs. Theodore Wilde

@@@@@@@@@@@@@@@@@@@@

mark your calendar!

MORAVIAN MUSIC SUNDAY
May 14th, 1995
May 5th, 1996

WHAT IS A *SINGSTUNDE*?

by Dr. Nola Reed Knouse

Moravians have been long renowned for their love of congregational singing and their willingness to let their hymns and liturgies reveal their theology. It has been said that if you want to know what Moravian theology says, read the Easter Morning liturgy -- used for the sunrise service!

This tendency is carried on in the tradition of the *Singstunde*. Literally translated as "hour of song", the *Singstunde* is a service consisting almost solely of hymns -- or, more specifically, of the use of hymn stanzas, carefully chosen to communicate a theme.

The eighteenth and early nineteenth-century Moravians memorized hymn texts to an astounding degree; it has been estimated that most Moravians had several hundred hymn stanzas committed to memory. This simple fact made planning and executing a *Singstunde* very simple. The pastor would select stanzas, carefully order them, and the service would proceed with no printed program or bulletin or announcement. The pastor would simply begin singing a stanza; the congregation (and organist!) would join in, by memory. Upon conclusion of that verse, the pastor began another, then another, and so on, choosing stanzas from many different hymns, set to different tunes, and the congregation (and organist!) would follow. The theme of the service was thus revealed through the texts selected. The service "flowed" quite smoothly, without any announcements such as "Turn to hymn number 347, verse 5... Now hymn 299, verse 2..." and so on.

(more)

(continued)

Holding a *Singstunde* now is not quite so simple, as the number of hymn stanzas committed to memory is generally much smaller; our congregations are more diverse, and we are much more used to reading from a bulletin. Often now the specific hymn stanzas are printed in the bulletin, so that we still avoid the page-flipping from one hymn to another, and we still often use just one or two verses of a hymn. Now also we may intersperse the hymns sung by the congregation with Scripture readings, solos or anthems.

The purpose remains the same: the revelation of a theme or concept, through carefully-chosen and ordered texts, sung by the entire assembly. Each person becomes part of the message, and messenger to his/her neighbors, as well as recipient.

So try one! Choose a theme; use the topical index, and first-line index, to select your stanzas; pay attention to musical character and "mood" as well as text; if you like, intersperse the hymns with other music and readings; and sing away! And remember another Moravian tradition: indicate in your bulletin some verses to be sung by the women (or sisters), others by the men (brothers); possibly (with a little preparation) some by the children, or by soloists, or by the choir. And SING!

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1994 ANNUAL FRIENDS FUND CAMPAIGN UPDATE

MMF is not a membership organization. We don't send you "renewal" notices; we don't just assume you will continue your support because we're an "important institution" and "you've always supported us in the past." Instead, we come to you each year, friend to Friend, with a proposal for support based on what we're doing this year and what we want to do next year. **Our case is really an invitation to join in our work.** In some cases this means supporting special projects, which is very exciting because it often also means committee and volunteer work as well as financial support. But the Friends Fund is the life blood of MMF. Let me explain.

The Friends Fund is vital to us for two basic reasons. First of all, because it provides well over half of our annual budget! But it is significant not only in terms of its size, but also because of the **type** of support it represents: General Operating Support. GOS is the money we use to pay for such mundane things as electricity, gas, copy paper, toilet paper and in most cases - staff salaries! You can write grants to underwrite specific projects; but frequently funders don't allow "indirect costs" such as administrative and support staff, or janitorial, or heat and light and the other things it's nice to have in the workplace. The Friends Fund pays for these general expenses - it puts gas in the tank so we can get where we're supposed to be!

When you turn the page, you'll see the Friends Fund Campaign Report as of press time. If your contribution is included in these totals - **THANK YOU!** If not, **please accept our invitation!** MMF Friends help us build a vibrant future directly upon, and purely true to, our venerable past.

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The Moravian Music Foundation, Inc.

1994 ANNUAL FRIENDS FUND CAMPAIGN

Dr. Herman E. Collier, Jr., National Chairperson
Margaret L. Kolb, Campaign Manager
October 12, 1994 -- Week 32 --1994 DONATIONS LISTED BY AREA

AREA/AREA CHAIR	KICKOFF DATE	GOAL	DOLLARS TO DATE	DONORS
GENERAL Dr. Herman E. Collier, Jr.	4/21	6,000	3,531	63
LEHIGH VALLEY Rev, Lois L. Bly	3/24	10,300	6,322	76
MIDWEST Dr. Dalton P. Coe	4/07	6,000	3,087	28
NORTH CAROLINA GENERAL Robert G. Spaugh, Esq.	5/03	3,500	2,330	20
GREATER METRO NEW YORK CITY Rev. Dr. George L. Lloyd	3/24	2,700	480	14
OHIO Jeffrey W. Stocker	5/10	2,000	2,055	22
CENTRAL PENNSYLVANIA David Devey	4/21	5,500	2,640	40
NORTH CAROLINA TRIAD GENERAL GIFTS Mallie B. Graham	4/07	11,000	4,427	93
NORTH CAROLINA TRIAD SPECIAL GIFTS Mallie B. Graham	3/02	43,000	27,172	130
TOTAL		**90,000**	**52,044**	**486**

BAND INSTRUMENTS FOR ANTIGUA

In the last issue of the *Moravian Music Journal,* we printed a request from the **Spring Garden Brass Choir** of St John on Antigua in the West Indies. Brother I.C. Keene, the Bandmaster, asked for our help in finding instruments for his youngsters. We are pleased to report that, due to generous donations by **Burton and Anna Snyder** and **Richard and June Shamel** (with the very kind assistance of **Denny Fordham** of Fordham Music), we will soon be sending 5 instruments to the band.

Since that article appeared in the *Journal*, we have received two similar requests - from Zimbabwe and Tanzania. So, if you didn't get around to searching your attic or closets for that old unused horn you know you've got somewhere, please do it now! We will be happy to be a collection and distribution point for instruments which want a new life. Just call the office for details.

@@@@@@@@@@@@@@@@@@

Burton and Anna Snyder with Nola

Richard and June Shamel

@@@@@@@@@@@@@@@@@@

MMF PERIODICALS

MMF produces two serial publications - the ***Moravian Music Journal*** (Spring/Fall) and the ***Newsletter*** (Winter/Summer).

Our ***Newsletter*** is sent free to all our friends - that is anyone who has expressed in interest in our work and is on our mailing list. That list now exceeds 4,200 names - which is getting pretty big and may need to be culled soon.

The ***Moravian Music Journal***, our scholarly offering with longer articles of topical interest, is sent to libraries and institutions which subscribe ($10 per year) and to our Friends (note the capitalization) - that is, to individuals who make at least a $10 contribution to MMF's **Annual Friends Fund Campaign**.

@@@@@@@@@@@@@@@@@@

---------- (Cut Here) ----------

Print Name _____
Street _____
City _____ State _____ Zip _____
Home phone: (____) _____
Business phone: (____) _____

MORAVIAN MUSIC FOUNDATION, INC.
20 Cascade Avenue
Winston-Salem, North Carolina 27127
910-725-0651

I/we desire to support the Moravian Music Foundation I/we wish to support the following:

___ Annual Friends Fund Campaign $ _____
___ Named Endowment (please designate): _____ $ _____
___ Memorial Gift: In memory of: _____ $ _____
___ Gift in Honor: In Honor Of: _____ $ _____
___ Other: (please specify): _____ $ _____

My employer has a matching gifts program: Name of company: _____

Please make checks payable to: **MORAVIAN MUSIC FOUNDATION, INC.**

The Moravian Music Foundation, Inc. is a 501 (c) (3) organization as defined by the Internal Revenue Code.

ALL GIFTS TO THE MORAVIAN MUSIC FOUNDATION ARE TAX-DEDUCTIBLE AS PROVIDED BY LAW.

Signed _____ Date _____

_____ I would like to know more about including the Moravian Music Foundation in my will.

WISH LIST

Things needed or useful (but not in the Budget)...

GOODS:
Flash Attachment
for 35mm Camera
Compact Disc Player
"Posture" Desk Chairs
Filing Cabinets
Toaster
Carperts or Carpeting
Cushions for Folding Chairs

SERVICES:
Haywood/Siewers "Music Circle"
Bench Repair
Tree Stump Removal
Interior Painting (flat and trim)
IBM Typewriter Repair
Subscription to
Philanthropy Journal of NC
or other publications (ask us)
WFDD Day Sponsorship in our
name (great publicity!)

AND, ALWAYS WELCOME,
VOLUNTEERS:
Music Lending Library Filing
Card Catalogue Photocopying
Photo File Identification

ALSO, WE HAVE SOME
SURPLUSES:
TAKE 'EM OFF OUR HANDS!
(TAX-EXEMPT ORGS. ONLY)
4x6" Index Cards (4 boxes of 1000)
Printer Ribbons - Epson LX80
(12 boxes of 6)
Typewriter Ribbons - Olivetti
ET Series (12 boxes of 6)
Correction Ribbons - Olivetti
ET Series (44 boxes of 6)
Several Typewriters (as is)

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WINTER, 1995 *a supplement to the Moravian Music Journal* VOL. X, NO. 1

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RICHARD AND MONICA SCHANTZ RECEIVE MORAMUS AWARD

On November 13th, 1994, Richard and Monica Schantz received MMF's most prestigious recognition, the Moramus Award. Only 19 other Moramus Awards have been presented since MMF's founding in 1956. The Schantzes received their award during the special November 13th service at Central Moravian Church in Bethlehem, PA. The Central Church Choir hosted a reception in honor of the Schantzes following the presentation.

The text of the award summarizes the Schantzes' many achievements:

"Richard R. and Monica G. Schantz, as individuals and as a married couple, you have significantly contributed to the promotion, research, editing, arrangement, publication, and performance of Moravian music, both directly and by inspiring others.

"You both served at Moravian College, Richard as Professor of Music and conductor of the Choir, and Monica as Professor of Music and Chair of the Music Department and organist. Together you have organized and led many tours overseas and in the United States.

"Since 1970 you have served as Music Directors of Central Moravian Church. You have participated in Moravian Music Festivals and led many workshops and seminars. Richard, you three times served as Festival Conductor. Monica, you served as trustee of the Moravian Music Foundation from 1977 to 1981.

"We therefore with heartfelt thanks take great pleasure in honoring you with the Moramus Award for Distinguished Service to American Music."

PRESIDENTIAL PERSPECTIVES

by Rev. Dr. Hermann I. Weinlick
President

HONORARY TRUSTEES RECOGNIZED

At our Board meeting and retreat in October, we had a chance to reflect on the many people who have guided the Foundation over the years. It pleased us therefore to invite four long-standing and valuable friends to become Honorary Trustees for life. Being an Honorary Trustee is more than a gesture of honor and respect. Our Honorary Trustees are the Foundation's advisory council; they are invited and welcome to every Board meeting, they are mailed all the same Minutes and reports as current Trustees, and we turn to them for counsel and advice. Several communicate regularly with me or staff. It is we, really, who are honored by these individuals. The four new Honorary Trustees are:

Archie K. Davis, Ph.D. of Winston-Salem, NC. Mr. Davis served with distinction as C.E.O. of Wachovia Bank. Upon retiring, he pursued his Doctorate in history. Dr. Davis is a noted Civil War historian, and the published author of a book on the 26th N.C. Regiment. He is an important benefactor of the Music Foundation and the Southern Province Archives. He is a Founding Trustee of the Music Foundation.

The Right Reverend Edwin W. Kortz, D.D. of Nazareth, PA. Bishop Kortz is one of the foremost scholars of the Moravian Church in America. He was consecrated a Bishop in 1966. He was chair of the liturgical section of the Interprovincial Hymnal Committee for the 1969 hymnal. Bishop Kortz was a Trustee of the Foundation from 1982 through 1986. He served on many committees including the Executive Committee and the By-Laws Committee.

Mrs. Margaret Siewers Turner of Winston-Salem, NC. Mrs. Siewers is a Founding Trustee of the Foundation, serving on the board from 1956 through 1966. She was first President of the Friends of Moravian Music Foundation. As a major benefactor of the Foundation, Mrs. Siewers has made most significant contributions to both our operations and collections. Several family collections of music are her donations. The Foundation's facilities are housed in her family home.

The Reverend Henry L. Williams of Bethlehem, PA. Reverend Williams is one of the preeminent hymnologists of the Moravian Church. He has presented numerous lectures and papers. He was a member of the hymn section of the Interprovincial Hymnal Committee for the 1969 hymnal. He served for many years as the librarian of Reeves Library at Moravian College. Reverend Williams was a Trustee of the Foundation from 1973 through 1987. He received our Moranius Award in June 1990.

Big, Hairy, Audacious DREAMS!

Rev. Gary L. Harke, from Sun Prairie, WI, led the Trustees' planning retreat last October. During long but fruitful sessions, the Trustees examined MMF's purposes, programs, "customers" and challenges. The aim of the retreat was to establish and prioritize our essential goals - but also, in the words of an article on progressive/effective organizations which Gary shared with us, to express MMF's driving vision by identifying bold goals ("Big, Hairy, Audacious Dreams!").

A complete report of these bold goals, as prioritized by the Trustees, is being prepared by the Planning Committee, chaired by **Rev. Dr. David Schattschneider**, Dean of Moravian Seminary. It will be reviewed at the Trustees' March meeting in Bethlehem, PA, and will outline objectives and strategies for both long-term or enduring goals and for short-term goals. You may be sure that the Trustees are particularly aware of MMF's small staff and limited resources; and aware that an enticing dream piled on top of an already full agenda becomes a nightmare for everyone. However, goals which demonstrate our mission, are responsible, achievable and evidence of good stewardship can be implemented through projects which are exciting to our publics - the researchers, musicians, donors, volunteers and music-lovers for whom we labor. That's what "vision" is all about.

You will be hearing more about our goals and the bold projects which will make them palpable in future Newsletters. We believe you will not only approve of them, but will be inspired as well! They are like planets which revolve around the new Mission Statement adopted by the Trustees at their retreat: The Moravian Music Foundation exists "to Preserve, Share and Celebrate the Musical Culture of American Moravians."

SPAUGH GIFT

Mrs. Mary G. Spaugh had been considering for some time how to provide an appropriate memorial for her husband, R. Arthur Spaugh, Sr. Mr. Spaugh was well known and highly regarded throughout the region for his many philanthropic interests and activities. Mrs. Spaugh and her children concluded that Mr. Spaugh would have been best pleased with MMF being the recipient of his memorial.

Mr. Spaugh devoted decades of wise counsel to the Music Foundation. He was Chairman from 1970 to 1973. He was also Chairman of the 8th Moravian Music Festival in 1966. Mr. Spaugh received the Moramus Award in 1976.

Mrs. Spaugh's very generous gift of stock will enable us to have the house painted (which any recent visitor will heartily applaud). More than improving the appearance, this will help preserve MMF's largest capital asset. The Budget and Finance Committee and the Executive Committee have also designated funds from this gift for the Archival Microfilming project.

In most sincere appreciation of Mrs. Spaugh's gift, the Music Foundation will name the parlour, where the Moramus Awards are displayed, "**The R. Arthur Spaugh, Sr. Music Room.**"

ADMINISTRATIVE DETAILS

by Kevin Brown
Administrator
and
Development Director

ARCHIVAL MICROFILMING PROJECT

For a number of years, the Trustees have been examining the issues involved with duplicating the most important parts of the collections. The question of which duplication method to use and how to proceed is at the very heart of the organization's mission. The duplication project has to serve two goals at the same time: firstly, it must advance the preservation of the orginal materials; and secondly, it must enhance access to the intellectual content of the orginal documents. The Music Advisory Committee, chaired by Dr. Donald L. Armitage, spent many hours weighing the pros and cons of the two most attractive alternatives: microfilming and digitizing. The Committee recommended microfilming to the Trustees, who adopted that report and voted this project MMF's number one development priority.

The Committee's reasoning is this: Microfilming is a time-tested method (there have, however, been recent breakthroughs in camera technology) which, when done to ANSI and AIIM standards, produces a very stable product. Microfilm can last for 200 to 300 years. A Silver Negative Print Master is made which is stored off-site and never used unless another Silver Positive Service Master must be produced. All research is conducted from hard copy reproduced from the Service Master. Additionally, microfilm can at any later point be digitized. Digitizing, made popular by the advent of computerized CD ROM (compact disc read only memory) technology, is excellent for the type of information retrieval characterized by very rapid, high-volume or remote-location access. Unfortunately, like any computer-generated file on a floppy disc, the magnetic encoding degrades with every use. At the current state of the art, the entire CD ROM file has to be copied onto a fresh disc every five years. And since even simple copying degrades the data somewhat, one is limited to ten generations - or a useful life of 50 years before we would have to go back to the orginal manuscript and re-digitize it. The research which MMF conducts or fosters does not require high-speed, high-volume access; and one of our primary preservation objectives is to reduce the number of times the orginal is handled or exposed to environmental risks.

Microfilming, clearly, is the method of choice for duplicating the archival collection (whereas digitizing would be preferable for duplicating the card catalogue, for instance). Staff has contacted several vendors of microfilming services to get comparative information about procedures, timing and price. There are approximately 110,000 frames to be recorded in Bethlehem, PA, and approximately 80,000 frames in Winston-Salem, NC. The cost of microfilming alone is $80,000-$85,000 (today). The total cost may well be double that amount. The microfilming cost is based on our bringing the materials to the vendor's laboratory - not a very attractive proposition when you consider that one of the motivations for duplicating the collection is to reduce the risk of losing the materials to outside hazards. Alternative procedures are being explored; and the costs of other aspects of the project, including additional staff to prepare and supervise the project, are being assessed. But, to repeat, this project is our highest priority. A safe and expeditious way to proceed will be found. Then we will turn every stone to find the funding.

1995 FRIENDS FUND CABINET

As this Newsletter goes to press, all of the 1995 Friends Fund appeal letters have already entered the mail stream! Because our staff is small and our Friends are geographically wide spread, the Foundation's fund drive runs all year long - and depends on volunteers for virtually every aspect of the process, from stuffing envelopes to making those very special donor calls.

Among the most valuable volunteers in this army are those individuals who have agreed to be the chairperson for their area. They help us keep our mailing lists up to date, they advise us about the unique needs of their area and about what services we might develop, and they help us with ideas and activities to raise awareness of the Music Foundation. You'll be hearing directly from them later in the year. But they would love to hear from you now - if you would like to help out with the fund drive in your community, offer ideas and advise, host a Friends party, organize a benefit concert or anything else which could spread the word about what MMF is and what it does - here are our ears and eyes in your area:

Central Pennsylvania Area Chairperson
Jean M. Doherty
311 South Broad Street, Lititz PA 17543

Lehigh Valley Area Chairperson
Rev. Lois L. Bly
425 Heckewelder Place, Bethelehem PA 18018

Midwest Area Chairpersons
Rev. Richard R. & Rev. Wendy P. Beck
1707 South Oneida Street, Green Bay WI 54304

North Carolina General Area Chairperson
Earl C. Jolls
4013 Wrightsville Avenue, Wilmington NC 28403

North Carolina Triad General, and
North Carolina Triad Special Chairperson
Mallie B. Graham
POB 368, Pfafftown NC 27040

New York Area Chairperson
Joseph L. Robinson
Heritage Court, Demarest NJ 07627

Ohio Area Chairperson
Jeffrey W. Stocker
762 River Road SW, Gnadenhutten OH 44629

The Friends Fund Cabinet is headed up by two very special Friends of the Moravian Music Foundation:

our National Chairperson is
John Nelson, the famous orchestra and opera conductor;

and our Honorary Chairperson is
Copey Hanes, one of the exemplars of philanthropy both in North Carolina and nationally.

GOOD NEWS!

CHARITABLE GIVING IS STEADY IN 1994

First, the Good News:
In 1994 the total for the Annual Friends Fund Campaign and the total for All Gifts remained at approximately the same level as in 1993. Congratulations and Thank You to each and every contributor and to the volunteers - especially the 1994 Friends Fund Cabinet (see list on the facing page) and their helpers - for this essential stability!
The six following pages contain the names of these important Friends. Their generosity adds up in the following ways:

Friends Fund Gifts	$ 75,056
Memorials and Gifts in Honor	$ 15,437
Designated Gifts	$ 37,155
Grants	$ 5,690
All Gifts	$133,338

Now, the Better News:
It's actually an accomplishment for our fund-raising to remain level with 1993. Afterall, 1993 featured a major fund-raising event, the Brickenstein-Leinbach Gala, and the heavily grant-funded Vardell Centennial. Nothing as major as these two projects happened in 1994 - in addition, it was an election year and a period when many felt uneasy about the economy.

But, the Best News:
Steady is really not good enough. MMF needs and deserves to grow. And the best news is that there is indeed room to grow! Our Friends Fund Campaign has exceeded $95,000 (the 1995 Goal) in the recent past; and there are several ways for it to expand now - for instance: only about 20% of you who receive this Newsletter are current contributing Friends. For just $10 you could be a Friend and have a subscription to our *Journal* too! Think about it, please.

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Mrs. Virginia M. Howard
Ms. Anne B. Manning

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THANK YOU!

The mission of the Moravain Music Foundation: TO PRESERVE, SHARE AND CELEBRATE THE MUSICAL CULTURE OF AMERICAN MORAVIANS, is sustained and advanced by the generous gifts of spirit, talent, time or means from the individuals and groups listed. But, like the hand of friendship, the most meaningful appreciation for these contributions is from each to one another. This printed recognition is a mere reflection of the high regard you express for one another by joining to support a rare and worthy mission. On behalf of all, Thank You!

MMF strives to maintain correct and complete records of all contributions, and has attempted to produce a full and consistent report of your participation. If you have noticed any inaccuracy in content, spelling, form or preference of address *et cetera*, please let us know.

Some gifts intended for the 1994 Friends Fund drive were received after the books were closed in mid-January. These gifts, as all, are sincerely appreciated, and will be reported as contributions received in fiscal year 1995.

MMF Spring Concert:
MUSIC FROM THE HEART OF THE COLLECTION

NEWLY-EDITED!
FIVE FIRST MODERN PERFORMANCES!

1995 is the year of intense preparation for the 1996 Moravian Music Festival and the 40th Anniversary of the Moravian Music Foundation. Both celebrations will involve presentation of newly-edited works from MMF's holdings. The music to be performed at the March 12 concert in Winston-Salem is but a sample of the sort of music being prepared for the Festival, and our hope is that it will tantalize you into participating in the Festival and seminars, whether this will be your first or your nineteenth!

This music represents that for which MMF is most highly regarded -- vocal and instrumental music in the European classical tradition from the eighteenth and early nineteenth centuries. The anthems and duets feature orchestral accompaniments which are interesting in themselves, but which do not detract from the accessibility of the texts. However dramatic or serious the texts, the vocal lines are never contrived or "sentimental" but gently expressive of deep emotion through their grace and careful restraint.

Through the Tender Mercy of Our God is a lovely concert aria for soprano or tenor and organ by Massah M. Warner, whom many readers will recognize as the composer of the Christmas hymn *Softly the Night is Sleeping*. On a research trip to the Bethlehem Archives last April, Nola Knouse browsed through an entire box of Warner's compositions; and, taken by the simplicity and beauty of one in particular, she completed the edition in the summer.

The two symphonies will be a special treat too. The program begins with Christian Ernst Graf's *Sinfonia in D Major,* which is a real "showpiece," according to Robert Franz, who will be conducting the instrumental works. "The Graf is filled with drive and excitement - and lots of very bright brass, and very, very high trumpet." The *Sinfonia periodique in D Major* by Adalbert Gyrowetz is the second half of the program. It is the scale of this work which attracted Robert's attention: four movements, 25 minutes, and utilizing the organ rather than harpsichord as continuo. "Gyrowetz specified the organ for continuo, which is unusual, but it gives the work much richer texture. This is big-scale music. But it is clever, energetic and bouyant - Gyrowetz was a student and friend of Haydn - and the slow movement is so lyrical!".

(more)

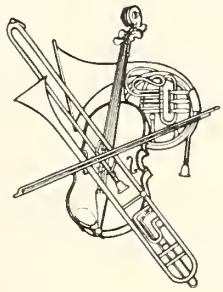
(continued)

MMF is not exactly in the business of presenting concerts. However, this music deserves a full-scale hearing; and the concert will be the first modern performance for 5 of the 9 works! Thanks to a grant from the Winston-Salem Arts Council and to the generousity of Robert T. Brown (who remembered us in his will) MMF was able to assemble a program featuring the Moramus Chorale (James Bates, conductor, and Susan Bates, organist), the 25-member Carolina Chamber Symphony (Robert Franz, music director) and two special soloists, George Ingram and Joy Blackett Ingram. (George is also a part-time employee of the Music Foundation, doing music editing for the new hymnal.) The concert will be presented in Hanes Auditorium at the Salem College Fine Arts Center at 3:00. The Moravian Church Band (N. Denny Fordham, director) will provide the band prelude at 2:30.

DAVID CROSBY
named CONDUCTOR of 19th Moravian Music Festival

David Crosby, of Madison, WI, has accepted the baton of the 19th Moravian Music Festival. Mr. Crosby was also the conductor of the 14th Festival in 1981. He received his Bachelor degree in organ performance from Oberlin College Conservatory of Music in 1968. After studying with Otto-Werner Muller at UW-Madison, he received a Masters of Music degree in orchestral conducting. Mr. Crosby currently conducts the Wisconsin Chamber Orchestra. Mr. Crosby is a noted composer, arranger and producer; and his work has been honored both in the U.S. and Canada.

The 19th Moravian Music Festival and seminars will be held in Winston-Salem next summer, June 17-24, 1996.



HYMNAL NEWS

retired AT&T editors Barbara and Sylvia in the Music Nursery

retired AT&T editors Peggy and Norma in the Library

The ***Moravian Book of Worship*** is on the way! Over two years' work is coming to completion as the new hymnal goes to the printer. MMF Director Nola Knouse, serving as music editor, has been assisted by a cheerful and competent crew of assistants in finishing work on the book -- nearly 960 pages of text and music. MMF Board President Hermann I. Weinlick, Managing Editor of the project, has overseen the long and often challenging process of obtaining all necessary copyright permissions. Final proofreading is complete, and Nola was heard to express a sense of some disorientation when she had nothing left to proof!

The "Hymnal Crew" (planning a celebration soon) includes the following:
Peggy Day; Jim Gregory; Wesley Hudson; George Ingram; Jane Ingram; Sylvia Lewis; Barbara Pruitt; and Norma Robinson.

Members of the Interprovincial Hymnal Committee, now breathing a collective sigh of relief, are: the Rt. Rev. Warren A. Sautebin, Moderator; Barbara J. Strauss, Moderator of Hymn Section; The Rev. Dr. C. Daniel Crews, Moderator of Liturgy Section; The Rev. Dr. Darryl Bell; Dr. Robert T. Burcaw; The Rev. John H. Giesler; Brian Henkelmann; The Rev. Dr. George Lloyd; Chi-Chi Messick; The Rev. Dr. Robert Sawyer; Jan Stapleton.

Our deep gratitude to them all for their hard work, unceasing good humor, and flexibility in juggling various "generations" of hymns and liturgies!

MORAVIAN MUSIC SUNDAY NEWS

Moravian Music Sunday had previously been set for May 14th, 1995, to correspond with the introduction of the new ***Moravian Book of Worship***. Unfortunately, the printing and shipping dates have been changed due to a shortage of the right type of paper. The Hymnal is now not expected to reach congregations before mid-May. Consequently, the Provincial Elders Conferences of the Northern and Southern Provinces, at their joint meeting in January, determined that each congregation should observe Moravian Music Sunday on a date of its own choice when the ***Moravian Book of Worship*** is introduced or first used.

Materials prepared by MMF to guide this introduction were mailed to Pastors in mid-February.

NEWS
ABOUT THE BAND OF THE 26th NORTH CAROLINA REGIMENT

The unique collection of Civil War period tunes contained in the bandbooks of the 26th N.C. Regimental Band, which was composed of Moravians from Salem, continues to be edited by Robah Ogburn. We have came one step closer to being able to re-create that band: Thanks to a generous gift from Randy Cabell of Bluemont, VA, (and its 2:1 match by his employer, IBM), we have ordered period replicas of 4 of the basic 5 instruments from Robb Stewart in California. Marching band instruments of this period are characterized by bells that face either up or backwards (toward the troops on parade). Ours, pointing up, will be delivered one at a time upon completion over the next 18 months.

Die Wasserfahrt

The Water Journey

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and CASSETTE TAPE

David Moritz Michael's
woodwind suite
played on period instruments by
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Salem College Bookstore
is available, in Bethlehem, PA, at:
Moravian Book Shop
(Can you recommend an appropriate outlet in your area?)

MAIL ORDER FORM

direct from MMF

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MORAVIAN MUSIC FOUNDATION
20 Cascade Avenue, Winston-Salem NC 27127

COMPACT DISC - $15
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NC residents, add 6% sales tax
First Class Postage and Handling, $1.75 first item,
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ALL GIFTS TO THE MORAVIAN MUSIC FOUNDATION ARE TAX-DEDUCTIBLE AS PROVIDED BY LAW.

Signed _____ Date _____

_____ I would like to know more about including the Moravian Music Foundation in my will.

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In November and December, 1994, MMF hosted two Open House parties to celebrate the release of our first CD. Between 75 and 100 people attended each, enjoying good company, music and refreshments - and the rare chance to tour our vault.

THE MORAVIAN MUSIC FOUNDATION, INC.
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NEWSLETTER

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SUMMER, 1995 *a supplement to the Moravian Music Journal* VOL. X, NO. 2

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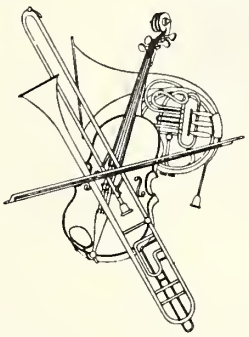
19th MORAVIAN MUSIC FESTIVAL

JUNE 16-22, 1996 ♮ WINSTON-SALEM, NC
(please note change of dates)



Call for Orchestral Musicians!

The Festival planners seek applications from orchestral musicians who would like to play in the Festival Orchestra. We hope to create a professional Festival Orchestra of festival registrants - another "First" (so far as we can tell)!

[More FESTIVAL news on Page 2.]

Requirements: Experience in orchestral playing. Applicants should send résumé and the names, addresses and phone numbers of two references who are well familiar with the applicant's performing ability and experience. Orchestra members will be expected to attend the entire Festival, beginning with a rehearsal on Sunday, June 16, at 1:15 p.m. Please do not send tapes at this time.

Parts Needed: All string parts; plus flutes, oboes, clarinets, horns, trumpets, bassoons, trombones and timpani.

Notice: If an insufficient number of qualifited performers is identified, the Festival Committee will contract with professional players to fill out the orchestra. All festival participants should be assured that the highest quality of the performances will be maintained.

Contact: Please communicate in writing, by mail or fax, to:
Moravian Music Festival Orchestral Search
c/o Moravian Music Foundation
20 Cascade Avenue, Winston-Salem NC 27127
FAX 910-725-4514

Deadline for Applications: December 15, 1995.
Applicants will be notified by March 15, 1996.

PRESIDENTIAL PERSPECTIVES

by Rev. Dr. Hermann I Weinlick
President

NEW SECURITY SYSTEMS AT MMF HEADQUARTERS

One of the characteristics of a good Board Member is what lawyers would call "due diligence." Which means: not ignoring problems, providing prudent and responsible stewardship, identifying risks and finding ways to minimize them. This summer MMF upgraded the security of our facilities in Winston-Salem, NC, -- a very prudent action!

The MMF headquarters is now protected by three separate electronic alarm systems which are monitored around the clock. The building is protected from fire by smoke and heat detectors in every room or common space. It is also protected from burglary by interior motion detectors, perimeter detectors and glass-breaking sensors. Most comforting to us, as Trustees, and to staff is the new system which monitors the environment and security of the vault. This system will send an alarm if either the temperature or relative humidity go above or below a prescribed range; it also features a "bug" which monitors the water level in the sump (outside the vault at the lowest point in the basement) and gives an early warning in case the pump should fail to keep up with any in-coming water.

19th Moravian Music Festival

June 16-22, 1995 ♮ Winston-Salem, NC

NEWS

by Dr. Nola Reed Knouse

Preparation of music for the 19th Moravian Music Festival is in full swing. The downstairs southeast office at the Foundation headquarters house, identified on the original blueprints as the "nursery," was the Brickenstein-Leinbach Gala office (1992-93), became the Vardell Centennial Celebration office (1993-94), then the Hymnal office (1994-95) and is now the Festival Music Editing office (1995-96)! We really do think of that room as a nursery, where wonderful things grow to full and rich life.

Since 1996 is the 250th anniversary of the birth of Johann Friedrich Peter, we will focus on his works -- especially on a number of newly-edited Peter anthems scheduled for "first modern performance"! It is already exciting to see these come to modern appearance on the computer and to hear the electronic keyboard play back the parts -- and that's only a vague hint of what these pieces will sound like with full chorus and orchestra!

Special "gems" include three anthems for Great Sabbath (by Latrobe, Freydt, and Peter), to be presented as a set along with a new Great Sabbath hymn text by Dr. C. Daniel Crews. An uplifting anthem by Johannes Herbst was an editorial challenge, since it exists in several separate MMF collections in at least 2 different versions. (I chose the version which Herbst himself labeled as "verbessert" -- improved.) We also plan to re-create a lovefeast ode of 1789, with all its anthems and hymns.

The band program will be led by James Basta, who is deep into planning and selecting interesting music for band players. Orchestral music selections are still being finalized, and will be announced in the Winter 1995 issue of this *Newsletter*. We hope for "first modern performances" in instrumental music as well as vocal music, so come with your ears and hearts open for wonderful "new" music from 200 years ago!

Christian Gregor

At the March board meeting in Bethlehem, PA, the Trustees established **The Christian Gregor Society** as a way to honor a very special group of individuals. The Gregor Society exists to recognize that circle of supporters of the Moravian Music Foundation who have remembered us in their wills by bequest or by some other provision for planned giving. The Gregor gifts are very, very important to MMF because they will go straight into our endowment - and thereby build a solid financial foundation to carry us into the next century.

At present, Trustees are seeking to identify the Founding Members of The Christian Gregor Society - current and former Trustees and other Friends who have already made a planned gift, or those interested in doing so. General and/or technical information about planned giving is available through the MMF office or the Office of Planned Giving of either Province. The Founding Members (who might let us know about their planned gift but remain "anonymous" otherwise) will be honored in our annual report of contributors and in other appropriate ways. The Founding period will end June 30th, 1996 - after the 19th Moravian Music Festival.

During the spring and summer, MMF headquarters enjoyed some major construction and other "home improvements" - the sleeping porch was rebuilt after termites were discovered; new carpeting was laid on the stairs, hall and nursery (thanks to Lessie Dunn and E. Artis Weber); and we were painted inside and out (thanks to Mary G. Spaugh). And, since we were disarrayed upstairs, Nola decided to rearrange the books and boxes in the vault! We're just about back to normal!

ADMINISTRATIVE DETAILS

by Kevin Brown
Administrator and Development Director

RETROSPECTIVE CONVERSION...

...or RECON for short, is what librarians call the process of converting a card catalogue into a computerized catalogue. RECONing is something which looms somewhere in MMF's future (after the Microfilming Project is paid for and concluded!). It doesn't do away with the cards -- there are some wonderful discoveries made from the card just before or after the one you were looking up -- but a computer assisted search can save hours of research time, and turns up other types of serendipities. The Music Advisory Committee has strongly recommended Retrospective Conversion.

This summer **Fern Hieb**, the Reference Librarian at Winthrop University in Rock Hill, SC, has devoted many volunteer hours helping us analyze the scope of work, needed resources and cost of RECONing our card catalogues. Ms. Hieb was in charge of a comparable project at Harvard's Loeb Music Library (which took six years to complete!). Her recommendations and practical insights will be very, very helpful in preparing MMF to convert its 60,000 cards into a user-friendly and appropriately available modern research tool. Many thanks to both Fern and Winthrop.

MORAVIAN MUSIC WEEKEND
at Hope Conference and Renewal Center
OCTOBER 6-8, 1995

The Moravian Music Foundation and Hope Conference and Renewal Center are sponsoring a Music Weekend at the center, October 6-8, 1995. This will be a fun weekend, with lots of music, vocal and instrumental -- a chance to sing, play, write, talk, learn, share ideas, and go home energized for a new church year.

There will be two "tracks", one for wind players and leaders and one for choir singers and directors. The two groups will share some sessions. **For more information, please call Hope Center: 908-459-4435.** [See registration details and form on Page 6.]

Workshop Leaders

Richard Schantz is Director of Music at Central Moravian Church, Bethlehm, PA. He is Professor Emeritus of Music at Moravian College, having served as conductor of the choir. He has led many choir tours overseas and in the United States. He served as Conductor of the Moravian Music Festivals in 1976, 1987, and 1992.

Robah Ogburn has a B.M. degree from the University of North Carolina at Greensboro. He has taught in the public schools for 5 years and was an active Army bandsman for 7 years. He is currently director of the Bethabara Concert Band, the bands of Rural Hall and Kernersville Moravian churches, and Assistant Conductor of the Little Symphony of Forsyth County. He is active as a freelance trumpet player and arranger.

Nola Reed Knouse has a B.A. in music and mathematics, and an M.A. and Ph.D. from the Eastman School of Music in Rochester, NY. She is Director of the Moravian Music Foundation, and served as Music Editor for the Moravian Book of Worship. She has taught music theory, music history, music appreciation, orchestration, and flute at Salem College, Wake Forest University, Oregon State University, and the Eastman School of Music. She is a flutist, composer, and arranger and conducts the 20-member Salem Flute Choir.

Hope Conference Center
Moravian Music Weekend
Winds Interest Group

Purpose of the Weekend
When you leave, you should be able to make better use of the instrumentalists in your church music program. You will improve your skills in arranging and conducting, and you will be better aware of available resources and assistance.

Arranging Workshop
You will learn to arrange chorales for use with your instrumentalists. This workshop will include instrument ranges (what's practical, not just what the books say) and transpositions, and working with various combinations of instruments. Each participant will make an arrangement!

Conducting Workshop
You will work on basic beat patterns, starting and stopping the ensemble, and rehearsal techniques. As part of the workshop, you will conduct the selection you arranged that morning.

Choosing Music for your Group
You will receive resource materials to help you find music appropriate to the instruments you have in your congregation. There will also be tips for working with amateur and professional musicians.

Hope Conference Center
Moravian Music Weekend
Choir Interest Group

Purpose of the Weekend
When you leave, you should be able to make better use of the instrumentalist and vocal resources available to your church. You will improve your skills in arranging and conducting, and you will be better aware of available resources and assistance.

Anthem - Arranging Workshop
You will learn to take a hymn and turn it into an effective and expressive anthem for use with your choir. This will include writing descants for voices or instruments, arranging instrumental/organ introductions, interludes, and modulations, and a look at some hymns in the Moravian Book of Worship which are especially suitable for this treatment. Each participant will make an arrangement!

Conducting Workshop
You will work on basic beat patterns, starting and stopping the ensemble, and rehearsal techniques. As part of the workshop, you will conduct the selection you arranged that morning.

Choosing Music for your Group
You will receive resource materials to help you find music appropriate to the instruments you have in your congregation. There will also be tips for working with amateur and professional musicians.

TANNENBERG SYMPOSIUM

"A Good Moravian Organ"

by Willard Martin, Symposium Chair

One of the many cultural treasures which Moravians may claim is David Tannenberg who is widely regarded as the most important pipe organ builder in 18th century America. A group of Moravian historical organizations will present a symposium: *A Good Moravian Organ, the Work and Inspiration of David Tannenberg*, November 9-12, 1995, in York, Nazareth, Bethlehem and Lititz, PA. The symposium will bring together the scholars, musicians and organ builders who represent the most current thinking on Tannenberg's enduring legacy.

[See sidebar for list of Lecturers and Topics.]

Tannenberg was born in 1728 into a Moravian family living on the estate of Count Zinzendorf. At age 21, Tannenberg decided to leave Herrenhut and join the recently established Moravian settlement in Bethlehem, PA. His first occupation was as a joiner. At age 29, he began building organs with Johann Klemm, a German organ builder who had retired in Bethlehem. When Klemm died five years later, the apprentice was already the equal of the master. Tannenberg was also influenced from the circle of J.S. Bach - notably by the Georg Andreas Sorge treatise on organ pipe scaling. In 1765, Tannenberg moved with his family to Lititz, also a Moravian community, and began an astonishing period of creativity. In the final forty years of his life, he made at least 41 church organs, most of them having between 8 and 19 stops, with one or two manuals and pedal keyboard.

On one occasion, Tannenberg had the opportunity to create his *Magnum Opus*. In 1790, Zion Lutheran Church in Philadelphia received a 34 stop, 3 manual organ with pedal, swell (a very early example) and even *Zimbelstern* (a spinning star with bell for festive moments). This organ was in the same class as the most important European organs of the period. The new organ was a sensation, and was praised by many early American dignitaries including Benjamin Franklin and George Washington. Four years later, on Christmas Day, a fire destroyed both the church and the organ. In fact, most Tannenberg organs have been lost - either to fires or neglect or over-zealous modernization. Only two or three organs survive in close to their original condition.

Tannenberg organs were found in Moravian, Lutheran and Reformed churches and were tonally designed to support the musical worship of these different traditions. Moravian church music was heavily influenced by the central German court chapel tradition, thanks in part to Count Zinzendorf. This practice included the frequent use of strings, brass and wind instruments, freeing the organ to serve as a very substantial continuo accompaniment. By contrast, the Lutheran musical tradition relied more heavily on the organ to supply a wider range of tonal colors. This symposium will demonstrate how the organ supported 18th century Moravian liturgical practice by celebrating a Lovefeast in the 1751 "Old Chapel" in Bethlehem. There will also be organ and lautenwerk recitals as well as demonstrations of the Tannenberg organs in York, Nazareth and Lititz.

Sponsoring organizations: Center for Moravian Studies, Historic Bethlehem Partnership (Burnside Plantation), Moravian Archives, Moravian College Music Department, Moravian Historical Society, Moravian Museum of Bethlehem and the Moravian Music Foundation.

For more information,
please contact the Moravian Museum of Bethlehem: 610-867-0173

[See registration details and form on Page 6.]

Tannenberg Symposium
LECTURERS and TOPICS

"Historical Cultural Importance of Tannenberg and other Pennsylvania German Organ Builders" by
RAYMOND J. BRUNNER
author, organ builder, owner of R.J. Brunner & Co., which builds, restores and maintains pipe organs

"Moravian *Singstunde*: 18th Century Liturgical Origin" by
ALICE CALDWELL
author and musicologist

"The Pennsylvania German Organ Style and the Central German Repertoire: a Variety of Colors for Our Time" by
PHILIP T.D. COOPER
organist, historian and musicologist

"Musical Past, Musical Future" by
C. DANIEL CREWS
Archivist of the Moravian Church, Southern Province

"The Organ in Moravian Church Anthems" by
TIMOTHY DUNCAN
musician and musicologist

"Classical Organs in their Cultural Context" by
LYNN EDWARDS
Director, Westfield Center for Early Keyboard Studies

"Moravian Musical Origins" by
NOLA REED KNOUSE
Director, Moravian Music Foundation

"Eighteenth Century Moravian Musical Commerce" by
LAURENCE LIBIN
the Frederick P. Rose Curator-in-Charge, Dept of Musical Instruments, Metropolitan Museum of Art (NY)

"'Suited for Our Use' Tannenberg and the Organ of the Moravians" by
BARBARA OWEN
organist, teacher, writer, consultant, lecturer and recitalist

"Why We Build Classical Organs in the Twentieth Century" by
GEORGE TAYLOR
and **JOHN BOODY**
partners in the firm of Taylor & Boody Organbuilders, which builds mechanical action organs

MORAVIAN MUSIC WEEKEND AT HOPE CENTER

registration form

October 6-8, 1995

$77 per person
includes workshops, two nights cabin lodging (please bring your own bed and bath linens)
five tasty meals (please advise now about special diet needs) and snacks
$30 deposit required with registration (non-refundable after registration deadline)

some RETREATERSHIPS are available for those with financial need

mail to
Hope Center
P.O. Box 165
Hope, NJ 07844

registration deadline
Sept. 22, 1995

one person per form, please

NAME_____ SEX_____ AGE_____

ADDRESS_____ HM-TEL (____) ____-_____

CITY_____ STATE_____ ZIP_____

HOME CHURCH_____

CITY_____ STATE____ PASTOR_____

PLEASE CHECK ONE: (____) - WINDS Interest Group (____) - CHOIR Interest Group

AMOUNT ENCLOSED: $_____ for more information, please call 908-459-4435

✂----------✂----------✂

TANNENBERG WEEKEND

registration form

November 9-12, 1995

complimentary tours (check one)
Moravian Archives (Bethlehem), Thursday 1-4 pm -- (___)
Historical Society of York County, Thursday 1-5 pm -- (___)
Friday (in Nazareth) **AND** Saturday (in Bethlehem) - $99 ($75 members)
includes lectures, lunches, refreshments, tours, organ demos, concert and bus
Friday **OR** Saturday (circle one) - $55 ($45 members)
Saturday breakfast and tour at Burnside Plantation - $10
Sunday bus to Lititz for church, tours, lunch and organ recital - $30 ($25 members)
please contact the Moravian Museum for details

make check to TANNENBERG WEEKEND and mail to
Moravian Museum of Bethlehem
66 West Church Street
Bethlehem, PA 18018

registration deadline
Oct. 27, 1995

one person per form, please

NAME_____ HM-TEL (____) ____-_____

ADDRESS_____ WK-TEL (____) ____-_____

CITY_____ STATE_____ ZIP_____

MEMBER ORGANIZATION_____
[See list of participating organizations on Page 5.]

I need transport
FRI____ SAT____

I will provide transport for others
FRI____ SAT____

AMOUNT ENCLOSED: $_____ for more information, please call 610-867-0173

FALL BOARD MEETING and CONCERT

NOVEMBER 3-4, 1995

The Moravian Music Foundation Board of Trustees will hold its annual meeting on November 3-4, 1995, at Fries Memorial Church in Winston-Salem, NC. At the conclusion of that meeting, at 7:30 p.m. on the evening of November 4, there will be a lecture/presentation open to the public. *(Readers from out of town, don't stop reading now! Skip to the end of this column, and you'll then want to read the rest!)*

The evening will begin with a public lecture by MMF Director Dr. Nola Reed Knouse, entitled "The Moravian Music Foundation: Forty Years is Just the Beginning!" This talk will explore the major accomplishments of MMF's first 40 years, and will also describe some of the more enticing activities in progress as we seek to fulfill our mission of "Preserving, Sharing, and Celebrating the Musical Culture of the American Moravians". Of course, these activities are always described in this *Newsletter* and in the *Moravian Music Journal*, but there's just no substitute for a live person talking and answering questions.

The second half of the program will be a "Music Festival Preview". Fragments of the works to be presented at the Festival (June 16-22, 1996!) will be performed by various vocal and instrumental performers -- ranging, we expect, from organ, solo voice, trombone ensemble, flute ensemble, piano.... Our motive is simple: to entice you to attend the Festival and take part in the first modern -- and complete -- performances of these same works! Dr. Knouse will talk about the editing process and the excitement of discovery as she leads you through bits and pieces of the Festival programs to come.

And yes, we do remember that many of you cannot be here on November 4! We are grateful to all who can and will attend, and we want the rest of you to be able to share the excitement as well. We plan to make a recording of the event available, at minimal cost, later in November; watch your mailbox or contact the MMF office after November 10 for the details.

RESEARCH

How To Get a Good Start

by Dr. Nola Reed Knouse

Research requests and visitors are WELCOMED by the Moravian Music Foundation! Since we are a very small staff, however, we do ask you to follow a few simple guidelines to help us respond to your needs as effectively as possible. We'll do everything we can to answer your questions and make your work as pleasant and rewarding as we can.

First of all, if you can, please communicate your requests in writing. You can either use the mail or our FAX line (910-725-4514); be as specific as you can, and you'll get as quick an answer as possible! Pretend you're a newspaper reporter, and tell me the following things:

1. ***WHO*** you are: a student? professor? choir director? horn player? If your request is for restricted materials, please be prepared to supply references from professors, department chair, etc.

2. ***WHAT*** you need: a new descant to an old hymn? a dissertation topic? music for three harmonicas and snare drum? birth and death dates of a composer? (something that simple can be requested by phone!)

3. ***WHY*** you need it: a term paper? church service? public concert?

4. ***WHEN*** you need it (I'll try to beat your deadlines, but please remember -- there's only one musicologist here, and sometimes I'm on the road!).

5. ***WHERE*** to send my answer: please include address, phone number, FAX number, anything else pertinent.

If you want to do an extensive research project, you will need to meet with me if at all possible. (I travel to Bethlehem fairly often, and can meet you there as well as at MMF headquarters in Winston-Salem. If distance absolutely prohibits your visiting either place, let's talk about it, and we may be able to work around this problem.) This initial "consultation" will help us both to identify the project that best suits your interests, your experience, and your needs. Be aware that the texts of most anthems in our collection are in old German script -- very different from modern German handwriting! Also be aware that before you receive any restricted materials, you will be required to sign a release form that you will not record or publish the results without MMF's prior written permission.

Keep these guidelines in mind, and we'll look forward to meeting you!

FRIENDS FUND REPORT

At mid-year the FRIENDS FUND drive is nearly mid-way to its goal of $95,000. That's OK -- but we've got a long way to go! Your annual gift goes to pay for our basic operations -- the "zero-base" on which everything else rests. We can undertake special projects or activities only when they are supported by designated gifts or grants. But it is the FRIENDS FUND which keeps the doors open.

Most Areas are too spread-out for a FRIENDS event or concert (or tel-a-thon, as was done in the NC Triad this spring, thanks to many volunteers!) -- so we make our appeal to you through the mail. You'll be hearing from us again soon. Please, please respond -- please be a FRIEND! Your support is both spiritually and fiscally necessary. (And for gifts of $10 or more, you'll get the *Moravian Music Journal* twice a year.)

GENERAL AREA
Goal: $7,400 Given: $2,016

LEHIGH VALLEY AREA
Goal: $10,500 Given: $6,394

MIDWEST AREA
Goal: $6,500 Given: $2,370

N.C. GENERAL AREA
Goal: $5,000 Given: $2,140

GREATER NEW YORK CITY AREA
Goal: $2,500 Given: $685

OHIO AREA
Goal: $3,000 Given: $850

CENTRAL PENNSYLVANIA AREA
Goal: $5,500 Given: $1,315

N.C. TRIAD GENERAL AREA
Goal: $9,600 Given: $3,440

N.C. TRIAD SPECIAL AREA
Goal: $43,000 Given: $25,213

TOTAL GIVEN: $44,423

Microfilming Project Gets Grant

The Trustees of the JOHN WESLEY AND ANNA HODGIN HANES FOUNDATION, (Winston-Salem) have announced an award of $15,000 to be used for the archival microfilming project to which MMF has committed itself. If the project can commence in early 1996, it will cost an estimated $185,500 (if sufficient funds are not secured by a certain date, the microfilming vendors will want to re-bid their services). With this award, and with several designated gifts from individuals, we now have 16% of the funds needed. Other grant proposals are pending with foundations in several locations and with the National Endowment for the Humanities. We hope to be able to share more good news soon -- and staff will continue to develop proposals until all the funds are found.

One additional aspect of this project, which should be compelling to those with an interest in the collections located in the Northern Province Archives, is that those materials will be re-housed in acid-free folders and boxes as part of the process.

Southern Province Synod Approves New Building for MMF and ARCHIVES

A special task force, composed of Trustees from both MMF and the Southern Province Archives, has been assessing the similar facilities needs faced by both institutions. It examined the operational and physical feasibility of a joint building to serve those needs into (and hopefully through) the next century. After a year of meetings, and with the assistance of an architect to develop a realistic structural concept, the task force recommended proceeding. The next step was, and continues to be, the financial feasibility of a such a joint facility.

The Archives is, of course, a Provincial agency; and most of the collections in MMF's vault are Southern Province property for which MMF has a contractual arrangement for custodianship and curatorial control. So the Synod of the Southern Province, which met in Winston-Salem in May, had to approve any capital campaign. Which it did. The Provincial Financial Board has asked a committee to recommend guidelines and identify a capital campaign cabinet to steer this fundraising. In the meantime, the joint task force is now working with the architect to plan the actual building and draw blueprints. Look for more news on both these fronts in future *Newsletters*.

RECENTLY COMPLETED RESEARCH

Miriam J. Anderson
AN HISTORICAL AND PEDAGOGICAL APPROACH TO THE EARLY AMERICAN MORAVIAN SOLO SONGS
toward a Master of Music from Meredith College, Raleigh, NC

Dr. Nola Reed Knouse
THE AMERICAN MORAVIAN BRASS PLAYERS: WHAT DID THEY PLAY?
lecture presented at International Historic Brass Symposium, Amherst, MA, July 1995

William Patrick (Pat) Flannagan
A PERFORMING EDITION AND STUDY OF THE UNPUBLISHED CONCERTED ANTHEMS OF JOHN ANTES (1740-1811)
toward a Ph.D. - Musicology from Catholic University of America, Washington, DC

Die Wasserfahrt

The Water Journey

COMPACT DISC
and CASSETTE TAPE

David Moritz Michael's
woodwind suite
played on period instruments by
Pacific Classical Winds

is available, in Winston-Salem, NC, at:
Now Hear This
Moravian Book & Gift Shop
Rainbow News & Café
The Golden Apple
T.Bagge, Merchant
Separk Music
Piedmont Craftsmen
Fine Lines
World Mission Shop
Leinbach Imports
Salem College Bookstore

is available, in Bethlehem, PA, at:
Moravian Book Shop
(Can you recommend an appropriate outlet in your area?)

MAIL ORDER FORM
direct from MMF

make check payable to

MORAVIAN MUSIC FOUNDATION
20 Cascade Avenue, Winston-Salem NC 27127

COMPACT DISC - $15
CASSETTE TAPE - $10

NC residents, add 6% sales tax
First Class Postage and Handling, $1.75 first item,
$1.00 each additional item

QUANTITY CD or TAPE AMOUNT

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SALES TAX (if applicable) _____
POSTAGE/HANDLING _____
TOTAL $_____

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Street _____
City _____ State _____ Zip _____
Home phone: (____) _____
Business phone: (____) _____

MORAVIAN MUSIC FOUNDATION, INC.
20 Cascade Avenue
Winston-Salem, North Carolina 27127
910-725-0651

I/we desire to support the Moravian Music Foundation I/we wish to support the following:

___ Annual Friends Fund Campaign $ _____
___ Named Endowment (please designate): _____ $ _____
___ Memorial Gift: In memory of: _____ $ _____
___ Gift in Honor: In Honor Of: _____ $ _____
___ Other: (please specify): _____ $ _____

My employer has a matching gifts program: Name of company: _____

Please make checks payable to: MORAVIAN MUSIC FOUNDATION, INC.

The Moravian Music Foundation, Inc. is a 501 (c) (3) organization as defined by the Internal Revenue Code.

ALL GIFTS TO THE MORAVIAN MUSIC FOUNDATION ARE TAX-DEDUCTIBLE AS PROVIDED BY LAW.

Signed _____ Date _____

_____ I would like to know more about including the Moravian Music Foundation in my will.

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Nola and Jim hear about the termites!

THE MORAVIAN MUSIC FOUNDATION, INC.
20 Cascade Avenue, Winston-Salem, NC 27127

Telephone: 910-725-0651
FAX: 910-725-4514

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